A SEMIOTICAL APPROACH TO ANALYZE
CONNOTED VALUES
IN ADVERTISING PHOTOGRAPHY

A THESIS SUBMITTED TO
THE DEPARTMENT OF GRAPHIC DESIGN
AND
THE INSTITUTE OF FINE ARTS
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF FINE ARTS

By

Osman Sengi
February , 1994

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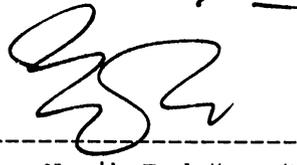
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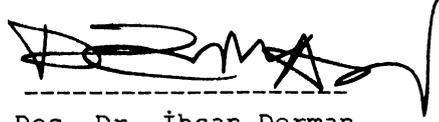
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# ABSTRACT

## A SEMIOTICAL APPROACH TO ANALYZE CONNOTED VALUES IN ADVERTISING PHOTOGRAPHY

Osman Sezgi

M.F.A. in Graphical Arts

Supervisor: Assoc. Prof. Nezih Erdoğan

February, 1994

The aim of this study is to establish a semiotical framework to analyze advertising photographs. In this context, first, the language and signs of advertising photography have been defined. Furthermore, relationships between codes and messages are critically analyzed in advertising photography that is a communication medium of consumer society. Later on, levels of the meaning in photographic images of advertisements are discussed. Lastly, rhetorical figures in advertising photography have been set. Chapter Three of this thesis represents an analysis of automobile advertisements selected from Renault and Tofaş.

**Keywords:** Advertising, Advertising Photography, Semiotics.

# ÖZET

## REKLAM FOTOĞRAFÇILIĞINDA YANANLAM DEĞERLERİNİN ÇÖZÜMLENMESİ İÇİN GÖSTERGEBİLİMSEL BİR YAKLAŞIM

Osman Sezgi

Grafik Tasarımı Bölümü

Yüksek Lisans

Tez Yöneticisi: Doç. Dr. Nezih Erdoğan

Şubat, 1994

Bu çalışmanın amacı, reklam fotoğraflarının çözümlenmesinde kullanılacak göstergebilimsel bir çerçeve oluşturmaktır. Bu bağlamda, ilk olarak reklam fotoğrafçılığının dili ve göstergeleri tanımlanmıştır. Ayrıca, tüketim toplumunun bir iletişim mecrası olan reklam fotoğrafçılığının kodları ve iletileri arasındaki ilişki eleştirel olarak çözümlenmektedir. Daha sonra, reklamların fotoğrafik imgelerindeki anlam katmanları tartışılmaktadır. Son olarak reklam fotoğrafçılığındaki sözbilimsel biçimler saptanmıştır. Bu tezin üçüncü bölümü Renault ve Tofaş'dan seçilen otomobil reklamlarının çözümlemelerini sunmaktadır.

**Anahtar Sözcükler:** Reklam, Reklam Fotoğrafçılığı, Göstergebilim.

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Foremost, I would like to thank Dr. Nezih Erdoğan for his invaluable help, support and tutorship, without which this thesis would have been a much weaker one, if not totally impossible. I owe large part of this thesis to him who has showed me immense patience throughout the last two years.

I wish to thank Inst. Güven İncirlioğlu for his guidance and patience with this study which spread over many years. Without him, I would not been able to state many of things presented in the study.

Moreover, it gives me great pleasure to acknowledge friendships and supports I received from my friends Özlem (Kavak) Mengilibörü, Can Mengilibörü and Erdal Yılmaz.

Last, I would like to dedicate this study to my family.

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## 1. INTRODUCTION

### 1.1. Statement of the Problem

Social, cultural, and economic structures of Turkish Republic have radically changed in the past decade. This change has started with the Turkish Revolution since 1923, and continued with the partial liberation of economy and socio-economic adaptation to the Western capitalist system since 1950. However, it isn't possible to talk about the consumption society in this period, because the industrialization was not established adequately:

> It was not until the period after 1961, that the Turkish governmental policies encouraged the mostly agricultural country towards the degree of industrialization needed. (Denel, 1981: 95)

Although the very strong immigration has started since the end of 1950s and 1960s (Kahraman, et al., 1992: 84), immigrants were faced with adaptation problems into the urban bourgeois citizenry after the 1975 and 1980s (Yenişehirlioğlu, et al., 1992: 81). These new masses have settled in peripheries of urban areas. They have taken part in the capitalist system as labor, and thus, buying powers. Kahraman argued that because of their direct relations with higher classes as a servant or labor, they meet with new signs and symbols of the other classes that are formed by objects, furnitures, costumes, etc. As the result of these experiences, new masses try to

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consume values of the new life "in order to attain social status..."
(Kahraman, 1992: 84). However, living standard of the masses not
improved fundamentally in the Turkish history before 1980s. Kahraman
defined this phenomenon as such:

> after the 1980s, the importance of the individual
> was re-invented, perhaps due to the collapse of
> the social experience. After the mid-1980's, a
> more liberal, pluralist, participant and
> polyphonic approach were adopted by societies,
> bringing a life-style that individual wanted to
> have.... (1992: 88)

Thus, individuals have refused social solidarity and new values have
been established by new media. According to Can Kozanoğlu, business
and consumption power became the important value and status symbol
of masses after mid-1980s and 90s (1992: 7). Our society is still a
middle class-society, on the other hand, we are now attaining a new
social structure: the consumer society. In this respect, advertising
has become one of the most effective forces of Turkish economic
structure.

Nowadays, we are surrounded with a lot of advertising images that
inform us about ourselves, our lives and our cultures, which also
propose our lives will become better if we buy these objects that
are represented in photographs. Industrially mass-produced objects
are practically useful, but they do not have a meaning in
themselves. That's why meanings of objects are created by
advertising. Jean Baudrillard defined this as follows: "If we
consume the product as a product, we consume its meaning through
advertising" (1988: 10). Therefore, in order to understand the
meaning of objects one should analyze the messages of advertising.

The consumer society and so, advertising industry has been developed much more early in Western countries than Turkey. Therefore, in order to understand how the masses have been transformed into the consumer society, economical and technological development of Western countries should be investigated.

The assembly line production system had been established for maximum production economy by Henry Ford since 1910, and by the 1920's, mass production has extended far beyond the automobile industry. Ever since, it became vital for the capitalist system to control both the production and consumer demand. Stuart Ewen (1977) stated that, by the end of the depression of 1921, the control of consumer demand was becoming as important as the production of goods and their mass distribution to survive in a competitive market. Because of the effectiveness of the productive machine force, creation of new marketplace became necessary besides the existing one. He argued that:

> businessmen began to see the necessity of organizing their businesses not merely around the production of goods, but around the creation of a buying public...Therefore modern advertising must be seen as a direct response to the needs of mass industrial capitalism. (1977: 24-25)

Jean Baudrillard agreed that "the fundamental problem of contemporary capitalism is no longer the contradiction between the 'maximization of profit' and the 'rationalization of product'...but rather a contradiction between a virtually unlimited productivity...and the need to dispose of the production" (1988:

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38). Baudrillard revealed the relation between the development of the production system and the need of consumption during the history of the industrial system. According to him, industrial revolution produced "productive machine/force" that is completely different from traditional production methods. Then capitalists as a "productive capital/force" have been developed. Because of the investment and circulation of capital, "wage-labor force" has been created, which also differed from traditional workmanship. At the end of this process, the system of needs is produced which is "also radically different from pleasure and satisfaction. They are produced as elements of a system and not as a relation between an individual and an object" (1988: 42).

Therefore, it could be claimed that material goods are not only the objects for satisfaction of individual's needs, but they are the objects of consumption. "In order to become object of consumption, the object must become a sign" (Baudrillard, 1988: 22). Finally this code of signs is used to create the system of consumption by advertising industry.

According to McCarthy and Perreault, consumers have many dimensions, moreover, psychological variables and social influences affect a person to buy (1987: 171). They modify Maslow's five-level hierarchy of needs and discuss four-level hierarchy to apply consumer behavior. "PSSP needs" are called this four level hierarchy. The physiological needs are found at the bottom of this hierarchy that include biological needs of human (e.g. food, drink, rest, sex, etc.). Second step is the needs of safety that are concerned with security, order, stability, etc. The social needs which are the

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third step of the hierarchy concerns belongingness, love, success, status. The personal needs involve an individual's need for personal satisfaction (e.g. self-actualization, self-esteem, fun, freedom, relaxation, etc.) (McCarthy and Perreault, 1987: 173-174). According to this theory, people must satisfy the needs at one level before he can move up to next. As soon as lower-level needs are reasonably satisfied, those at higher levels become more dominant. PSSP needs are used to motivate a person to buy. However, as it is asserted in this study, needs are created by the capitalist system, and products are associated with these needs that are claimed to be human needs. Thus, in order to create a buying public, advertising industry consumes images of sexuality, beauty, youth, fashion, happiness, serenity, success, status, luxury, etc., that are already available in the society and culture, to cause a desire for the product sold. McCarthy and Perreault's chart (1987: 174) is illustrated in figure 1 that show how needs are employed.



**Figure 1**

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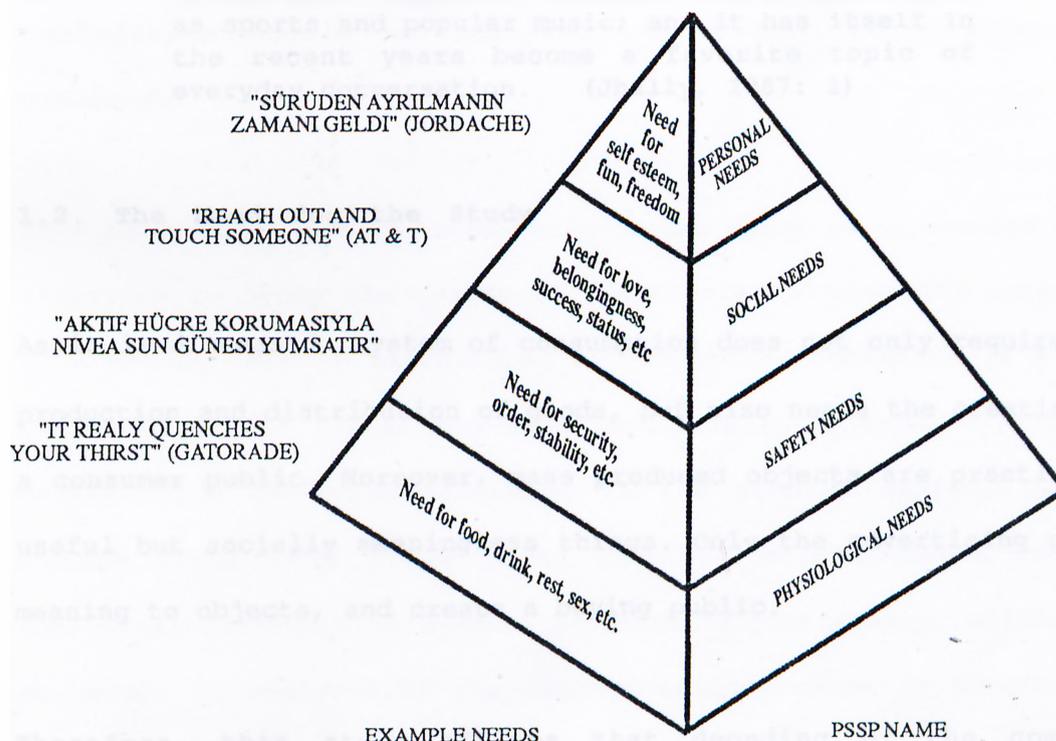
Sut Jhally also mentions the symbolism of advertising. He argues that "Because humans are not confined to pure utility in their use of objects, the message of the marketplace (advertising) must reflect the symbolic breath of the person-object relation" (1987: 6).

This work will neither seek to argue for or against the advertising industry nor to explain its thesis. It investigates the social role of advertising in the consumer society. As it is argued:

> Advertising is the most influential institution
> of socialization in modern society: it structures
> mass media content; it seems to play a key role
> in the construction of gender identity; it has
> impact upon the relation of children and parents
> in terms of the mediation and creation of needs;
> it dominates strategy in political campaigns,
> recently it has emerged as a powerful voice in
> the arena of public policy issues concerning
> energy, health and regulation; it controls some
> of our most important cultural institutions such
> as sports and popular music; and it has itself in
> the recent years become a favorite topic of
> everyday conversation.    (Jhally, 1987: 1)

## 1.2. The Need for the Study

As it is discussed, system of consumption does not only require the production and distribution of goods, but also needs the creation of a consumer public. Moreover, mass produced objects are practically useful but socially meaningless things. Only the advertising gives meaning to objects, and create a buying public.

Therefore, this study affirms that decoding of the complex commercial message of the marketplace (advertising photography) and

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effective analyses of its social meaning require the use of a scientific framework, such as semiotics. Umberto Eco told "If there is one sure direction to semiological research, this consists in reducing every phenomenon of communication to a dialectic between codes and messages" (1976b: 592). Therefore, critical analysis between codes and messages in communication through advertising is necessary for semiotics. In semiotics, various layers or levels of meaning of advertisement could be discussed. For instance, first the text, that could be a verbal or visual, is discussed with respect to various codes that determine its discourse. Later, the semiotic concept of connotation is handled in analyses of advertising. Also, the distinction between overt and hidden meanings in advertising will be discussed. Thus as consumers we will become conscious about advertising images that are seen everyday in all our visual environment. Hence, we may examine relations between messages and codes of advertising photography, moreover, the symbolism of photographs should be analyzed effectively in a scientific framework.

This study also intends to investigate the selected approaches about semiotics to study the system of advertising photography according to a method that is established by semiotics. Semiotics is a very broad scientific field, and an interdisciplinary area. That's why modification of terms according to the studied system, may be needed. Thus this study seeks for the establishment of the semiotical framework to examine advertising photography, which will be usable in analyses of the signification process in advertising images.

## 1.3. Definition of Terms

### 1.3.1. Advertising

Shortly defined, "Advertising is any paid form of non-personal presentation and promotion of products, services or ideas by an identified sponsor...It is one of the major forms of marketing communication in the contemporary business world of nations whose economies are organized along capitalistic lines" (Stanley, 1982: 154). Also, Jhally demonstrates that "At the material, concrete and historical level, advertising is a part of specific concern with the marketing of goods. It rose to prominence in modern society as a discourse through and about objects" (1987: 1).

In Marxist theory, advertising is essential to the maintenance of exploitative relations of advanced capitalism. "The Marxist position sees advertising as a vital and integral part of the system of capitalism that the one could not survive without the other...Therefore advertising is the part of the larger system for creating demand" (Leiss, et.al., 1986: 15).

On the other hand, Gillian Dyer (1982) emphasized that the creation of demand is not the only role of advertising. Advertising, as she claimed, is a way of understanding and construing the world in the way art or religion represents. In this respect advertising is a very complicated mode of symbolic communication, which serve as the art or religion of a society. It provides simple answers, and people organize their lives according to these answers:

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over the years...[advertising]...has become more
and more involved in the manipulation of social
values and attitudes, and less concerned with the
communication of essential information about
goods and service. (Dyer, 1982: 2)

## 1.3.2. Advertising Photography

Susan Sontag, in her book On Photography (1979) argues that culture

of capitalist society is based on images, therefore the unlimited

production and consumption of images are required. Consumer society

is surrounded by images-an indispensable tool of new mass culture-

which inform them about the new reality of world and their needs in

order to create desire and demand. Capitalist society needs

photographs to provide:

> vast amounts of entertainment in order to
> stimulate buying and anesthetize the injuries of
> class, race, and sex. And it needs to gather
> unlimited amounts of information, the better to
> exploit natural resources, increase productivity,
> keep order, make war, give jobs to
> bureaucrats...Social changes is replaced by a
> change in images. The freedom to consume a
> plurality of images and goods is equated with
> freedom itself. (Sontag, 1979: 178-179)

Differences between advertising photography and other types of

photography (e.g. art photography, news photography, etc.) do not

depend on their form, style, etc. However, intentions determine

advertising photography. First of all, the intention of photographer

who produce it, determines the kind of photography. Vilem Flusser

asserted that "The photographer participates in...codifying

procedure in an active way. When producing his photograph, he

usually aims at a specific distribution channel, and he codifies his

photographs to function in that channel. He produces the photographs

for a specific scientific journal, for a specific kind of newspaper, for specific exhibition purposes, or whatever" (1984: 39).

Second, distribution channel impresses the meaning of photograph. Flusser claimed that the ultimate meaning of photographs is coded by the media, which is, the distribution channels of photographs. According to him, if the channel is changed, the meaning of photograph is also changed. As he defines "the division of photographs into the channels is not merely a mechanical process; it is a codifying procedure" (1984: 39).

Susan Sontag also argues that the meaning of a photograph depends on the context and it is influenced by the changing of the medium:

> Because each photograph is only a fragment, its moral and emotional weight depends on where it is inserted. A photograph changes according to the context in which it is seen: thus Smith's Minamata photographs will seem different on a contact sheet, in a gallery, in a political demonstration, in a police file, in a photographic magazine, in general news magazine, in a book, on a living-room wall. Each of these situations suggests a different use for photographs but none can secure their meaning. (1979: 105-106)

Third, and the most important property of the advertising photography is the intention of the capitalist system. In this system, whatever is produced, has to be consumed and the advertising photography which creates desire to sell the product, is the guarantor of the system of consumption. Strivatsan (1991) argued that artistic photography is a work that exists for itself as an art object, serve no other purpose. It orientates itself with regard

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to the quality, excellence and aesthetic. On the other hand, advertising photography is consumption oriented. He mentioned:

> advertisement depends on both the 'true copy' quality of the picture and it is desirability to drive its message home. It conveys the 'truth' of the advertisements and promises the pleasure the product will bring; it also arouses a desire for that pleasure... We believe that the photography faithfully reproduces real, desirable objects. (1991: 772)

Moreover, in order to avoid any mistaken decoding and misinterpretation of meaning, written texts are used in advertising photography. Eco defines this kind of text as a "closed text" so that:

> They apparently aim at pulling the reader along a predetermined path, carefully displaying their effects so as to arouse pity or fear, excitement or depression at the due place and at the right moment. (Eco, 1976a: 8)

John Berger asserted that all photographs are ambiguous. However, words determine its meaning clearly, and certainty of photograph is produced by words:

> In the relation between photograph and words, the photograph begs for an interpretation, and words usually supply it. The photograph irrefutable as evidence but weak in meaning, is given a meaning by the words. And the words, which by themselves remain at the level of generalization, are given specific authenticity by the irrefutability of the photograph. Together the two then become very powerful; an open question appears to have been fully answered. (Berger, 1982: 92)

Written texts of an advertising photography, especially, include a headline, a sub heading, a body copy, a slogan and a brand name. The brand is the minimal condition of the identification of an advertising photograph. If viewers recognize the brand as a sign,

then, this sign signifies the type of photography. Thus, brands manifest a photograph as an advertising photograph.

Consequently, advertising photography is intentionally different from other types, that messages of it must be clearly interpreted by its audiences which are going to suggest that their life will become better if they consume.

## 1.3.3. Semiotics

Basically, semiotics may be defined as the "science of signs". Ferdinand de Saussure[1] (1857-1913) who is the founder of modern linguistics, maintained that:

> A science that studies the life of signs within society is conceivable; it would be part of social psychology and consequently of general psychology; I shall call it semiology (from Greek semeion "sign"). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance. Linguistics is only part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well defined area within the mass of anthropological facts. (qtd. in Clarke, 1990: 124-125)

According to Saussure, language as a sign system is an autonomous unit that is examined in a manner consistent with structural relations among elements of it. Moreover, synchronic study of a system at a given time, is preferred rather than a diachronic method

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[1] Saussure developed his theory of linguistic sign systems in three courses given 1907 and 1911, and his Course de Linguistique Générale was published by his students Bally and Sechehaye in 1916.

that considers the evaluation and historical changes of a language, because, "the value of a sign in a particular language state does not depend on facts about its history..." (Holdcroft, 1991: 77). Thus, the structure of a language is internal to itself and its units are described that depend upon the axis of simultaneity.

On the other hand, Charles William Morris (1964) defined the science of signs in following way:

> Semiotic has for its goal a general theory of signs in all their forms and manifestation, whether in animal or men, whether normal or pathological, whether linguistic or nonlinguistic, whether personal or social semiotic is thus an interdisciplinary enterprise. (qtd. in Nöth, 1990: 49)

A leading Italian writer, semiologist and philosopher, Umberto Eco declared that:

> Semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth: it cannot infact be used 'to tell' at all. (1976a: 7)

Although semiology and semiotics have important methodological differences, they are used synonymously in general reference. Mick (1986) defines the difference between semiolgy and semiotics that "Americans tend to use the Greek-derived semiotics in deference to Locke and Peirce while Europeans use the Greek-derived semiology in tradition of Saussure...Specifically, however, the Peircean and Saussurean lineages have cardinal contrasts as well as similarities..." (1986: 197).

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Saussure described the semiology as a general science that includes linguistics. However, today this term is understood as a part of linguistics, because of the influence of Roland Barthes's works. Umberto Eco[2] mentioned about Barthes, who reversed Saussurian definition and has dealt with semiology as a part of linguistics which examines every sign system in relation to laws that is governed by language. On the other hand, he offered semiotics that gives the opportunity to analyze sign systems which could not be examined by means of linguistics' laws. He argued that "If...we want to be allowed to study sign systems according to a method which does not necessarily depend on linguistics...we should speak of semiotics" (qtd. in Burgin, 1982: 60). Moreover, Eco declared that the term "semiotics" also comprises the term "semiology":

> We are conforming, quite simply, to the decision
> made in January 1969 in Paris by an international
> committee, which gave birth to the 'International
> Association for Semiotic Studies' and accepted
> (without excluding use of the term 'semiology')
> the term 'semiotics' as being that which will
> from now on cover all possible sense of the two
> terms under discussion.   (qtd. in Burgin, 1982:
> 60)

## 1.4. Limitations of the Study

This study is limited to selected aspects of semiotics to determine if semiotics might offer a framework for the analysis of advertising photography. The research is limited generally to sources that examine structural relations among the elements of signification systems. The study is limited mostly to the sources available within

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[2] Original of this argument was published in an article "La Structure Absente", in Mercure de France, in 1972, p11.

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libraries at Y.Ö.K., BİLKENT University and Middle East Technical University. The research is limited to sources that are written in English and Turkish. Moreover, limited amount of pictures have been reproduced in color because of cost, however, I believe that not much has been lost.

## 1.5. Procedural Overview

Chapter Two of this thesis is centered around an establishment of a semiotical framework to analyze advertising photography.

Chapter Three studies mythologies in automobile advertisements for Tofaş Tempra and Renault 21, according to a framework that is established in the principle of connotation.

Chapter Four represents the summary, conclusion and recommendations for further study.

**CHAPTER 2**

Photography concentrates one's eye on the superficial. For that reason, it obscures the hidden life which glimmers through the outlines of things like a play of light and shade. One can't catch that even with the sharpest lens. One has to grope for it by feeling...This automatic camera doesn't multiply men's eyes but only gives a fantastically simplified fly eye's view.

**KAFKA**

(qtd. in Sontag, 1979: 206)

## 2. SEMIOTICS OF ADVERTISING PHOTOGRAPHY

When we attempt to analyze photographs most of us assume that there is an analogy between photographs and reality. However the simple and the basic reality of a photograph is that it is not copied from real world but it is a second derivative of the given reality. In this sense advertising photographs are coded reality in themselves which have an interaction with the outer world and images, symbols, metaphors, etc., are used to represent the reality of the world. In order to understand the social meaning of advertising photography, we need to ask how advertising photography organizes and constructs reality, how meanings are produced and how images could have been constructed. In order to approach these questions and to examine the meanings in advertising photography, this chapter considers a framework for analysis established by semiotics.

### 2.1. Language and Speech

Saussure (1986) claimed that language is a system of signs, that it is a social institution and that it is the most important of all other system of signs (e.g. alphabet of deaf-mutes, symbolic rites, military signals etc.). In his theory of linguistics, he first tried to define one of the key questions "What is both the integral and concrete object of linguistics?" (qtd. in Holdcroft, 1991: 19). According to him, this object is called "la langue". Language (langue) as a system of linguistics, is a social product. Because of its social and institutional property, individuals have no power to modify it. Saussure defined the language as:

> a storehouse filled by the members of a given
> community through their active use of speaking, a
> grammatical system that has a potential existence
> in each brain, or, more specifically, in the
> brains of a group of individuals. For language is
> not complete in any speaker; it exists perfectly
> only within a collectivity.    (qtd. in Burgin,
> 1982: 51)

Saussure also made a distinction seriously between language (langue)

and speech (parole). Individual using of the language in text or in

speech acts, is called "parole". David Glen Mick defined language

and speech:

> The former stands for the abstract rules and
> conventions of language (or any code) that pre-
> exist any individual's use of it; the latter
> represents the manipulation of the language
> system via individual utterances in everyday
> situations.  (1986: 197)

David Holdcroft also emphasized important distinctions between

language and speech, and explained them in terms of their relations

with each other. According to him:

> Language; social, essential, no active individual
> role, not designed, conventional, furnishes a
> homogeneous subject matter for a branch of
> social  psychology.  Speech;     individual,
> contingent,  active  role,  designed,  not
> conventional, furnished a heterogeneous subject
> matter studied by different disciplines.  (1991:
> 20-21)

Gillian Dyer (1982) adopted the semiological definition of the

language/speech notion to advertising photography that is another

kind of a signifying system. She confessed the difficulty of

adopting these linguistic terms in another system, because in the

linguistic systems these terms are clearly distinguishable between

themselves. She defined language/speech of advertising photography

as:

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an advertisement is the parole-the ordered
combination of verbal and visual signs into
messages- and that langue is the means (codes)
which allow the message to function.  (1982: 118)


Therefore, she claimed that the advertising system like the system

of linguistics, can be distinguished as language/speech. On the

other hand, despite all its different discourses, distinct images,

technical and stylistic differences, advertising photography is a

language (langue) without speech (parole).


Jean Baudrillard (1988) claimed that a system of consumption lacks a

language, because this system depends on a hierarchical repertoire

without syntax, thus, it is a system of classification without

language. However, brands, which are the principal concept of

advertising, may enable the language of the system of consumption.

Baudrillard also argued that the system of brands is "full of

signification and empty of meaning. It is a language of signals."

(1988: 17). He defined the language of the system of objects that is

nearest to the system of advertising photography:


If the artisanal object is at the level of speech
(parole), industrial technology institutes a set
of expressions (langue). But a set of expressions
(langue) is not language (langage).  (1988: 15)


These assertions reject the definition of the langue/parole model of

Saussure who argued "langue is realized in parole but there is no

parole without langue" (qtd. in Heath, 1973: 106). Other language

systems could turn to a linguistic model, however there is no

paradox in the disposition of the definition of this model. Barthes

(1983) also agreed that "there is no language without speech, and no

speech outside the language" (Barthes, 1983: 15). However, he also

argued that modification of linguistic model of the language/speech could be needed during its application to other systems. For instance, he described fashion system as:

> In clothes as written that is to say described in a fashion magazine by means of articulated language, there is practically no "speech". (Barthes, 1983: 26)

Rules could not be manipulated individually in fashion system as written, because, rules and conventions are prepared by a special group that is called "a deciding group" (Barthes, 1983: 31). The user who creates his discourse in this system must follow these rules but he has no chance to use them individually. Barthes claimed:

> in most other semiological systems, the language is elaborated not by the 'speaking mass' but by a deciding group...The user...draws messages (or 'speech') from them but has no part in their elaboration. (1983: 31)

In the case of advertising photography, rules and conventions of language are elaborated by the system of consumption. Exchange of goods that is the intention of the economy of the capitalist system, defines the main code of advertising as "Buy this". John Berger also agrees that advertising photography is a language in itself, proposes stereotypical messages. He argues that advertising photography "proposes each of us we transform ourselves, or our lives, by buying something more" (1972: 131). Although people, objects, pose and other discursive elements in the visual image, and brand names, slogans and other verbal elements seem to be changed, they still remain stereotypical. Reasons that make photographic messages stereotypical are several; first, all people in advertising

photography have an abstract value, although they have their individualities, they are no one, or anyone from our society. Second; poses, gestures and situations of models are stylized according to their gender. Erving Goffmann called "hyper-ritualization" to these kinds of generalizations in advertising photography (1979: 84). Also relations between people and objects are idealized, in other words, they always fit each other. Techniques of production such as camera angle, framing, lighting/exposure and special effects create authenticity and ideal conditions for an object, moreover, stereotypical persons are used to dramatize values of products. In this respect, the structure of advertising photography is given without any circumstances. Barthes asserted that this is a language without speech (1990: 260). He defined "in clothes as written" as such:

> the weight of the structure is very strong, for metaphors and parataxes are, informationally speaking, banal, i.e. drawn from already familiar units and combinations; yet it is a structure placed entirely under the guarantee of the event; we could perhaps call this degraded form of structure-or this timid form of event-a stereotype. (1990: 247-248)

Christian Metz also distinguished the language of cinema from natural language. According to him "Cinema is a language [langage] without langue" (qtd. in Heath, 1973: 106). In the Saussurian linguistic model, this expression is also an impossible circumstance, however, Stephan Heath defined the reasons that directed Metz to this conclusion as such:

> defining a langue as 'a system of signs" intended for inter-communication, he refuses the cinema this status: (a) because it is a one way communication (the audience has no channel of

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communication); (b) because it is only partly a
system; (c) because it lacks signs. (Heath,
1973: 107)


According to Saussure's communication model, language is an

instrument of communication and "face-to-face oral communication is

the relevant norm" of it (qtd. in Holdcroft, 1991: 25). What makes

the language a social product is the interchanges between the

members of a given society. Therefore, cinema which lacks the face

to face communication, is defined without language (langue).

However, different signifying system could modify the linguistic

communication model. In this respect, advertising photography also

is lacking in the face to face communication, but messages are

exchanged in a different way; producers as a source spread their

message with advertising photography, whereas, consumers respond to

this message (buy) or do not respond (ignore the product). To

understand this, a whole communication process should be examined

(figure 2).

SOURCE ——▶ ENCODING ——▶ MESSAGE ——▶ DECODING ——▶ RECEIVER
                          CHANNEL

                          FEEDBACK

                          NOISE
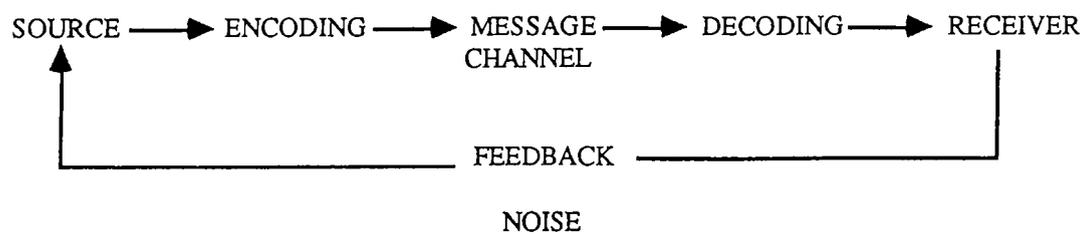
**Figure 2**


Here, the source (sender of the message) is the producer who is

trying to deliver a message to the receiver (a potential customer).

Print media, posters or billboards are channels of this

communication process. Mass sellers must depend on marketing

research or total sale figures for feedback. Therefore, the reaction

or the ignorance of products by consumers provides communication in marketing.

## 2.1.1. The Sign; The Signifier and The Signified

Saussure defined his linguistic sign as a "two-sided psychological entity" (1986: 647), constituted by the signifier (sound-image) and signified (concept). Barthes also agreed that the signifier and the signified constitute a linguistic sign. He claimed "The plane of the signifiers constitutes the plane of expression and that of the signifieds the plane of content" (1983: 39). For instance, if the sound or the image of a "bird" carries a concept, then it becomes a sign. That's why Barthes claim that the signified "is not a thing but a mental representation of the thing" (1983: 42).

Victor Burgin (1982) criticized Saussure's definition of the sign, where each of the signifiers and signifieds have one to one relations between themselves. He asserted that:

> The major disadvantage of Saussure's notion of the sign is...that...each signifier [appears]...with a signified engraved on its reverse. This may be the case with road-signs, but not with language, which is not passively decoded but creatively interpreted. (1982: 54)

According to Saussure, relations between signifiers and signified are arbitrary, so he asserted that "the linguistic sign is arbitrary" (1986: 647). There is not any inner relations between the concept of a bird and its sound b-i-r-d. Because of this reason, different languages have been created which define same concept in a different sound-image.

Metz asserted that there are no signs in the context of cinema because images are not arbitrary but the analogon of reality. According to him images resemble their objects, therefore there is limited distance between the signifier and signified:

> The image duplicates reality and the cinema has as its primary material a body of fragments of the real world, mediated through their mechanical duplication. (qtd. in Heat, 1973: 109)

Barthes (1981) also supported the idea that there is an analogical relation between mechanically produced images (photographs) and real world. Therefore, photographic images are not arbitrary· and conventional but motivated. According to him, photographs are not the repetition of the reality, however they are the reduction of objects. Thus he argued photographic image "is a message without code" (Barthes, 1981: 523). Barthes stated clearly that all signs must be coded. If not, study of the signification of signs can not be possible. However only the advertising images that are "frank or at least emphatical" could be studied, because they are intentionally produced:

> If the image contains signs, we can be sure that in advertising these signs are full. (Barthes, 1986: 193)

On the contrary Eco (1984) showed through some technical production methods such as "staging, optical tricks, emulsion, solarization", a new image can be produced which has no relation with the real world. Therefore he claimed that "a photograph can lie" (Eco, 1984: 223). Moreover, he indicated that any representation stands for an object it represents in some respects (Eco, 1976b: 594). Thus as the result

of the manipulation of outer reality, photographs as signs are also
arbitrary, conventional and unmotivated.

Consequently, photographic representations of things constitute the
plane of expression, whereas, mental representations of them
constitute the plane of content in advertising photographs.
Therefore, signs of advertising photography are established by
signifiers (photographic representations) and signifieds (mental
representations of things that are represented in photographs).

### 2.1.2. Paradigmatic and Syntagmatic Relations

For Saussure, relations determine everything in a language, thus
synchronic analyses depend on two relations that are called
syntagmatic and paradigmatic ("syntagmatic and associative
relations" in Saussure's terminology). Combinatory usage of words
and complex units specify syntagmatic relations in a discourse,
whereas mental associations of opposite or contrast words and
complex units that may occupy the same place, create paradigmatic
relations.

> In discourse, on the one hand, words acquire
> relations based on the linear nature of language
> because they are chained together...Combinations
> supported by linearity are syntagms...Outside
> discourse, on the other hand, words acquire
> relations of a different kind. Those that have
> something in common are associated in memory,
> resulting in groups marked by diverse relations.
> (Saussure, 1986: 654)

Saussure (1986) stated both the syntagm and the association belong
to language, because their combinations aren't equally free as in
the case of the speech. He also clearly specifies the impossibility

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of a speech linguistics. On the other hand Barthes (1983) defined the syntagm and speech as equal in a degree while the associative plane and language are closely connected with each other. According to him if the syntagmatic units have been defined, finding of the combinatory rules of syntagm becomes important. Because of the freedom of the arrangements of rules, Barthes (1983: 59) claimed "the syntagm is nearer to speech".

> The combinative constraints are fixed by the 'language', but 'speech' complies with them in varying degrees: there remains, therefore, some freedom in the association of syntagmatic units. (Barthes, 1983: 69)

In the case of advertising photography, both the syntagm and the paradigm belong to the language, because rules of combination are not freely arranged by individuals. In an advertising medium, consumer behavior is tested for marketing research, so all syntagmatic units are combined to each other that is directed by information coming from the research to create a desire for consumption. Consequently, in advertising photography only stereotypical syntagmatic relations exist.

In advertising photography context, scenes, background settings, objects and people that may occupy the same place, form a paradigmatic relation, whereas the syntagmatic relation is the combinations of paradigmatic choices which form the message of an advertising photography. For example in figure 3, units that create paradigmatic relations are; countryside or city, horse or car, cowboy or gentleman, loneliness or woman. Syntagmatic relations are the combinations of these paradigmatic choices that form the

Figure 3

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messages of these two ads; freedom and adventure or civilization and technology.

## 2.1.3. Value

The notion of value seems to be synonymous with the signification. Saussure also admitted that these two terms could easily get confused among themselves, however they are completely different from each other. According to him, signification is the counterpart of the signifier (sound-image) whereas value arises from the relationships of the elements of the system among each other. Hence, Saussure told that in a language as a system, existence of a value depends on two important factors:

> (1) A dissimilar thing that can be exchanged for the thing of which the value is to be determined; and (2) Similar things that can be compared with the thing of which the value is to be determined. (1986: 650)

For instance, as Saussure defined, a five frank piece can be exchanged for different things, and also compared with one frank piece or ten frank piece. Thus Barthes noticed that the notion of linguistics' value is closely connected with the value of economics. In both systems, value is composed of the exchanging of dissimilar thing (according to Barthes (1983: 55) "work and wage, signifier and signified"), and of the comparison of similar things with each other.

In the system of advertising photography, value is derived from the mutual relations of objects, people, backgrounds setting, etc., and meaning is produced through the organization of units. Environment

determines the value of goods, for instance in figure 4; the meaning of goods (video, television) is coming from their relations with background. In this example high technological environment is the guarantor of the high technological value of goods.
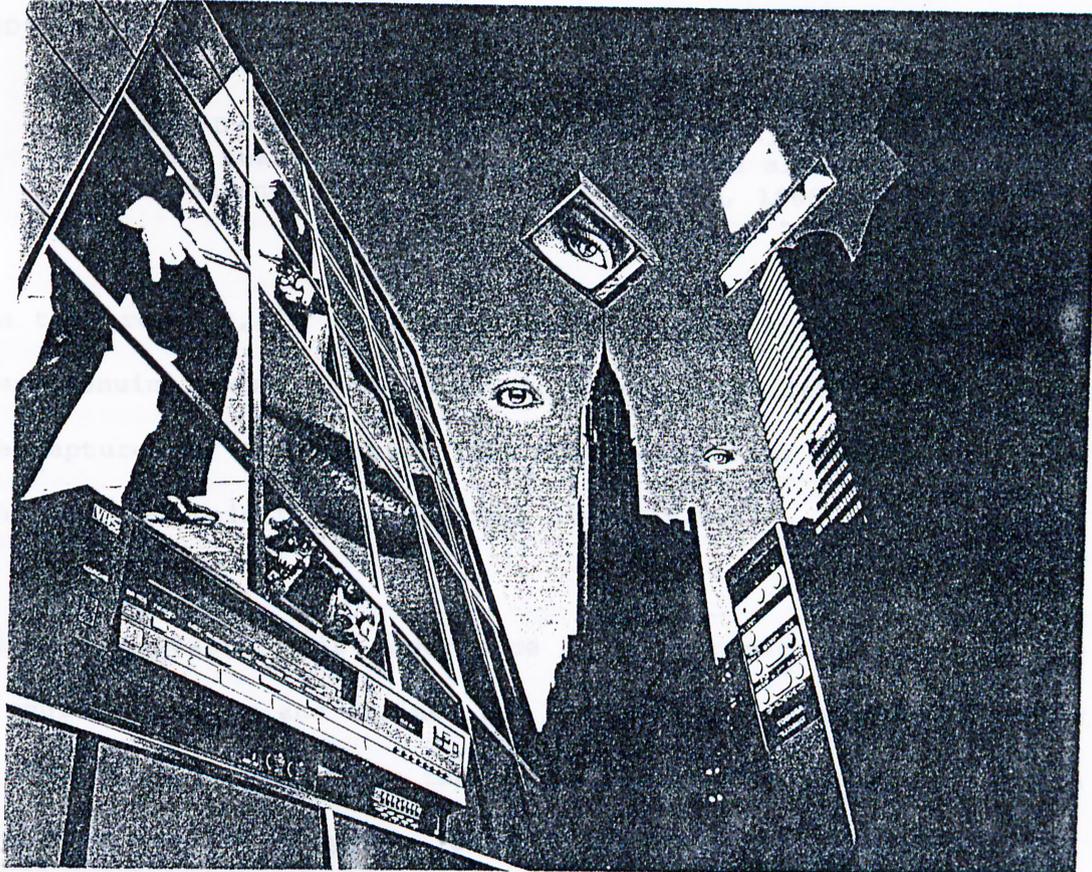


**Figure 4**

## 2.1.4. `Language and Reality

Advertising photographs are not the reflection of external reality but a redefinition of the world. According to Hoopes "external reality can be experienced in thought, even though, thought is supposed to be internal, or subjective, and therefore entirely

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distinct from external reality" (1991: 9). Peirce's semiotic that distinguishes two kinds of objects, avoids this Cartesian dualism. First one of these is called the "Immediate Object" which is the object itself as a sign. The other is called the "Dynamical Object" that is the representation of the first one. Peirce claimed that the "Dynamical Object" is the reality itself:

> the Dynamical Object...is the reality which by some means contrives to determine the sign to its representation. (qtd. in Fitzgerald, 1966: 43)

In this respect, it could be asserted that advertising photographs have genuine presence. Susan Sontag agreed that although reality can be captured by photographs, they are "as much an interpretation of the world as painting and drawings are" (1979: 7).

Saussure attached his importance to synchronic analyses of the linguistic system and defined the elements of the system according to their relations between themselves. Because rules that establish the structure of a system, do not depend on an objective world. Thus, the linguistic system is a reality in itself and in order to communicate in this medium, one must learn its arbitrary and conventional signs.

David Sless defines that a photograph stands for the object it represents (1986: 85). However, because of the reduction of proportions, perspective, colors, a photograph does not stand for its object in all respects. Therefore, in order to communicate in advertising medium, the photographic distortion, thus, the

photographic code must be learned. Sontag also claims that in order

to think photographically, a new visual code has to be learned:

> photographs alter and enlarge our notions of what
> is worth looking at and what we have a right to
> observe. They are a grammar and, even more
> importantly, an ethics of seeing. (Sontag, 1979:
> 3)

Umberto Eco mentioned a photographic stage in the subject's

ontogenesis. According to him "a child up to five years of age finds

it very difficult (and requires some sort of training) to identify

photographed objects" (1984: 223). Allan Sekula also argued that

"The anthropologist Melville Herskovits shows a Bush woman a

snapshot of her son. She is unable to recognize any image until the

details of the photograph are pointed out" (1982: 85). These two

arguments show that although photographic images are seen as natural

reflection of the world, readability of them requires the knowledge

of a photographic literacy as in the case of the linguistic system.

That's why:

> the photograph 'has its own language', is 'beyond
> speech', is a message of 'universal
> signification'- in short, that photography is a
> universal and independent language or sign
> system. (Sekula, 1982: 86)

Hence, advertising photography is not just a mere medium of

information and communication but a process that actually

establishes the meaning of reality.

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## 2.2. Representamen, Object, Interpretation

Charles Sander Peirce (1839-1914) as the founder of the modern theory of signs, also explained sign processes with relations. He defined every sign as joined to an object it represents, so in the mind a sign is also an object that stands for another one in some respect. Peirce defined his triadic sign processes more elaborately as:

> A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea. (qtd. in Nöth, 1990: 42)

In this respect, object of a sign and its interpretant is as important as the sign (representamen). Essentially these three elements are required simultaneously to create a sign process. Peirce called "semiosis" to his triadic process that define a sign. According to him this process is a mental activity learned by experience. For instance if one eats hot pepper who has never tasted it before, he/she will arrive a conclusion (interpretant) from the resulting feeling (sign) that there is such a thing (object) which cause an error. However feeling has no meaning if it is not interpreted as the sign of any object. Peirce also asserted that "When we think, then, we ourselves, as we are at that moment, appear as a sign" (Hoopes, 1991: 8). Thus, because of the thought, man also becomes a sign.

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Consequently, in accordance to Peircian notion of the sign, an advertising photograph is also a sign that stands for something in some respect to create a reference to an idea.

## 2.2.1. Icon, Index, Symbol

According to Peirce, there are three kinds of relations between a sign and its object; iconic, indexical, and symbolic relations. Peirce shortly defined these three terms:

> There may be a mere relation of reason between the sign and the thing signified, in that case the sign is an icon. Or there may be a direct physical connection; in that case, the sign is an index. Or there may be a relation which consists in the fact that the mind associates the sign with its object; in that case the sign is a name (or symbol). (qtd. in Fitzgerald, 1966: 46)

Therefore if a sign is related to its object by means of similarities, then, this sign is called an "icon". In this respect, advertising photographs are icons of the consumer culture. In the marketing communication, iconic properties of advertising photographs are more important then the other two types of relationships (index and symbol) between the sign and the object. Because, an iconical character of an advertising photograph obtains direct interpretation of advertising messages without any mistake. Therefore the effectiveness of marketing communication with advertising photography depends on icons. Peirce defined that "The only way of directly communicating an idea is by means of an icon; and every indirect method of communicating an idea must depend...upon the use of an icon" (qtd. in Fitzgerald, 1966: 168).

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Because of the resemblance between advertising photographs (sign) and goods (object), goods in photographs seem like real objects, moreover, they seem much better and more real than the reality. However, similarities and resemblance between photographs and their objects do not require any actual existence. According to Peirce "An icon is a sign which refers to the Object that it denotes merely by virtue of characters of its own, and which it possesses just the same, whether any such Object actually exists or not" (qtd. in Fitzgerald, 1966: 51).

Advertising photographs do not give us any knowledge about how goods stand in fact. On the contrary they give us a knowledge about how objects (goods) and persons (prospective consumers) will stand together. They are also useful for learning about features of their goods. Peirce claimed value of an icon gives chance for its interpreter to examine "the character of such an object in case any such should exist" (qtd. in Fitzgerald, 1966: 52). Thus advertising photograph as an icon proposes the character of an object that will lead us to the possession of a certain status that is obtained by goods.

Peirce wrote that a painting consists of a mere resemblance with its object, but it is not purely an icon because a painting is "an effect, through the artist, caused by the original's appearance, and is thus in a genuine obsistent relation to that original" (qtd. in Fitzgerald, 1966: 53). In this respect, an advertising photograph is not also a pure icon because in every stage of production, producer can interfere with the appearance of original objects. However, from the point of receivers, an alteration of the reality doesn't cause

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any ethical problems in the case of painting, whereas "a fake

photograph falsifies reality" (Sontag, 1979: 86). Therefore, an

advertising photograph that is claimed to be true, convinces its

viewer that represented objects are like their representations

(icons).

Casual relationships between an object and a sign are defined as

index. An indexical sign physically relates to its object. For

Peirce, cause-effect relations between an object and a sign

determine an index:

> the index, which likes a pronoun demonstrative
> or, forces the attention to the particular object
> intended without describing it...a low barometer
> with moist air is an index of rain...or, a
> weathercock is an index of the direction of the
> wind. (qtd. in Fitzgerald, 1966: 56).

A photograph is also classified as an index because it has some

real connection (photons) with its objects. John J. Fitzgerald

stated that, Peirce defined photographs also as index because of the

cause-effect relationship between an object and a sign. Fitzgerald

claimed "A photograph of military installations tells the observer

of the picture that the enemy has installations and what kind of

installations he has" (Fitzgerald, 1966: 57).

Sontag[3] asserted that "To photograph is to appropriate the thing

photographed" (1979: 4). Because, the photographic image is formed

with light rays reflected from objects, so an image is interpreted

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[3] Sontag defined that 'primitive people fear that the camera will rob them of some part of their being...Nadar reports that Balzac had a similar 'vague dread'...His explanationwas that: 'everybody in its natural state was made up of a series of ghostly images superimposed in layers to infinity, wrapped in infinitesimal film...each Daguerreian operation was therefore going to lay hold of, detach, and use up one of the layers of the body on which it focused ' (Sontag, 1979: 158).

as a piece of these objects photographed. Barthes[4] also accepted that as a spectator, what we receive from a photograph is the deferred action of light rays reflected from an object. Thus, advertising photographs are important as an indexical sign, because, through looking at a photograph, consumers feel that they could appropriate these goods or situations as easily as to appropriate a photograph.

Consequently, it could be asserted that, iconic properties of advertising photographs determine the effective communication in the marketplace whereas a desire is excited by indexical characteristics of photographs. In this respect advertising photography is like pornographic photography. Both of them, as icons, inform us about features of their objects (goods and women) and, as indices, they excite a desire because "objects can be symbolically possessed" (Sontag, 1979: 14) through photographs. Pornographic photographs "as an aid to masturbation" (Sontag, 1979: 16) can be used to stimulate the sexual impulse. However once the consumption impulse is stimulated, consumers have no chance but to accept it. That's why, pornographic photography is much more innocent then advertising photography.

The last division of a sign according to relations with its object, is called symbol. Peirce defined a symbol as "the general name or description that signifies its object by means of an association of ideas or habitual connection between the name and the character signified" (qtd. in Fitzgerald, 1966: 62). Thus as an abstract form

---

[4] Barthes explained one of his experiences: "One day, quite some time ago, I happened on a photograph of Napoleon's youngest brother, Jerome, taken in 1852. And I realized then, with an amazement I have not been able to lessen since: 'I'm looking at eyes that looked at the Emperor'" (1992: 13). He was amazed, because, he was not only looking at a photograph of a young boy's eye but also light rays reflected from these eyes.

of a sign, a symbol is different from an icon and an index by means

of its character, whereas, as it is argued, a symbol also involves

both an icon and an index (Fitzgerald, 1966: 64). Fitzgerald even

claimed that "three kinds of signs form the necessary conditions

for the meaningfulness of proportions in a general purpose language"

(Fitzgerald, 1966: 65).

If the objects, people and situations are associated with certain

events, an advertising photograph becomes a symbol. For instance

luxury items are associated with the good life, or, a metropolis

with skyscrapers, steel bridges, etc., are associated with

civilization and technology. Hence, interpretation of the symbolic

meaning of a photograph depends upon the habit and the cultural

background of its interpreters. That's why the meaning of an

advertising photograph as a symbol, is open to different

interpretations whereas the meaning of it is much more concrete in

cases of an icon and an index.

In figure 5, the image can be classified as an icon because it

resembles some real objects (Jaguar XJ-S, The Wall Street Journal,

etc.). It just gives a knowledge about how features of some objects

look like. However, it isn't useful to learn how objects stand in

fact, because of the reduction of proportions, perspective, and

moreover, because of the modification of colors.

This image is also an index because it shows some light rays

reflected from particular objects. That's why spectators may feel

that an appropriation of an image is the appropriation of these

objects. Therefore, an image could stimulate an impulse and create a desire for consumption.
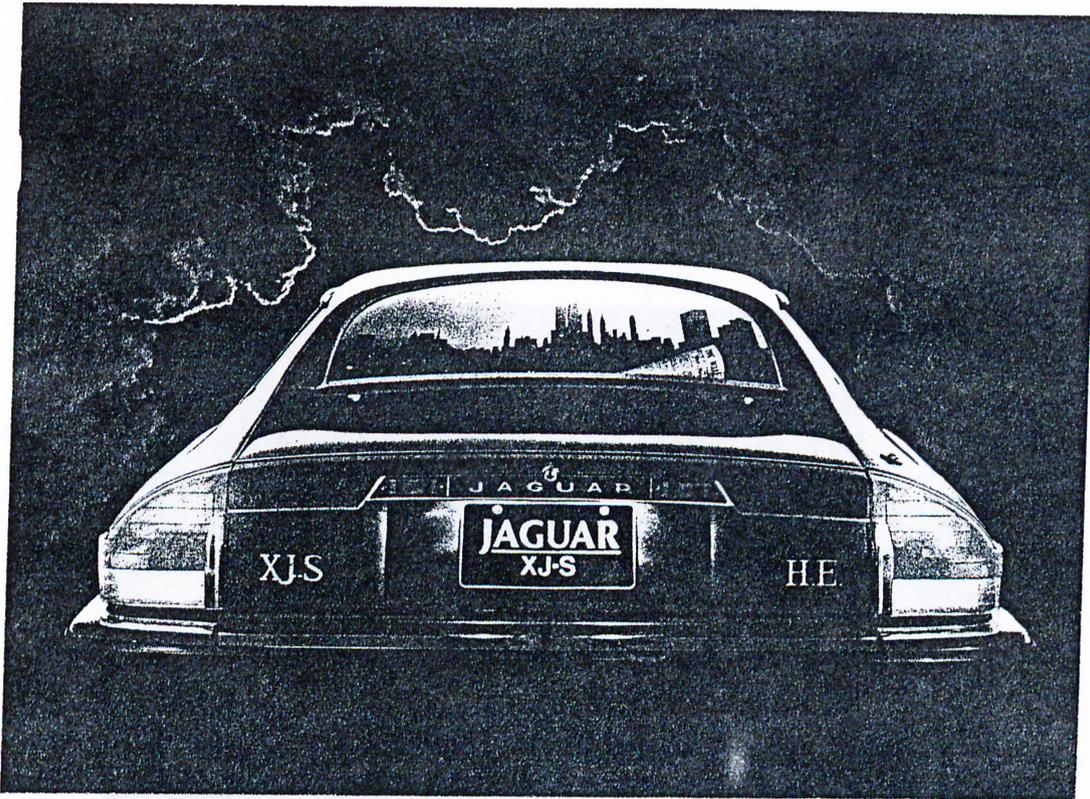


**Figure 5**

If objects (Jaguar XJ-S, The Wall Street Journal, skyscrapers, etc.) are associated with some ideas concerning the culture of spectators, then, this image will become a symbol. Thus, image in figure 5 is the symbol of a good life, success, status, high society, etc.

## 2.2.2. Deduction, Induction, Abduction

Mick (1986: 199) argued that the logical analyses of meaning and the derivation of knowledge according to the relationship between the sign and its interpretant, has an important ground in the Peirce's notion of "semiosis." Inference of meaning through a text takes

three forms: deduction, induction and abduction. Peirce defined these three forms:

> Abduction is the process of forming an explanatory hypothesis. It is the only logical operation which introduces any new ideas; for induction does nothing but determine a value, and deduction merely evolves the necessary consequence of a pure hypothesis. (qtd. in Fann, 1970: 10)



The most unforgettable women in the world wear REVLON
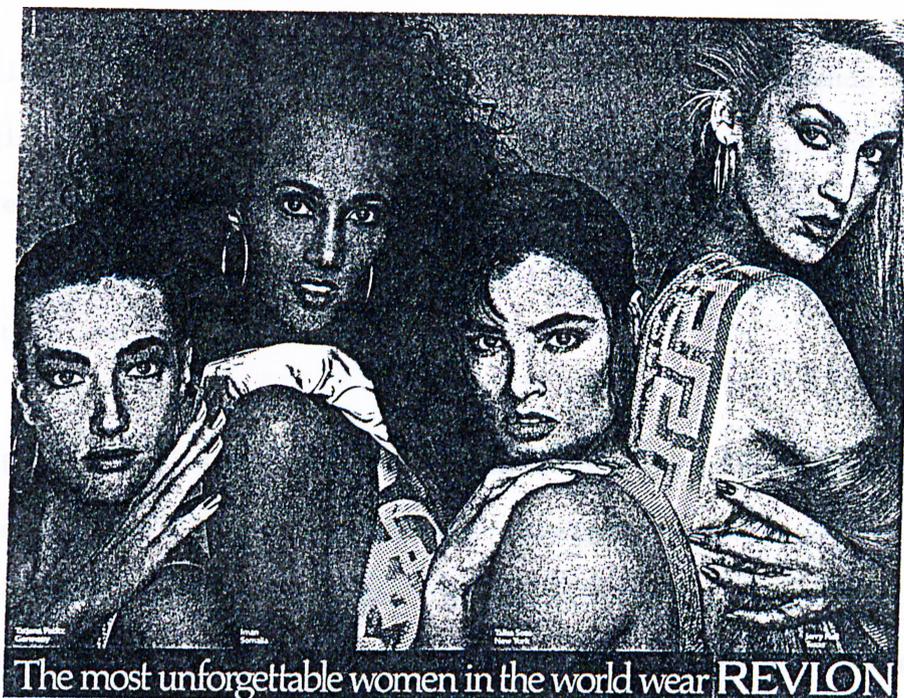
**Figure 6**

For instance in figure 6, advertising proposes that, as a rule, "The most unforgettable women in the world wear Revlon." Therefore the formulas are:

Deduction: The most unforgettable women in the world wear Revlon--- Tatjana Patiz, İman, etc., are the most unforgettable women in the world---Therefore Tatjana Pitz, İman, etc. wear Revlon.

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Induction: Tatjana Pitz, İman, etc. are the most unforgettable women in the world---Tatjana Pitz, İman, etc. wear Revlon---Therefore, the most unforgettable woman in the world wear Revlon.

Abduction: The most unforgettable women in the world wear Revlon---Tatjana Pitz, İman, etc. wear Revlon---Therefore Tatjana Pitz, İman, etc. are the most unforgettable women in the world (may be).

According to Fann, pragmatism of Peirce essentially depends upon the abduction. Fann claims that Peirce carefully thought about abduction because "it was essential to history, that it constituted the first stage of all inquiries, and that it was a necessary part of perception and memory" (Fann, 1970: 5).

Abduction is also important in the case of advertising photography, because meaning of photographs are interpreted through abduction. Eco argued that interpretation is similar to abduction that is "a free movement of imagination...with emotion" (1976a: 132). Therefore in order to infer the meaning of the text and to "enrich a code , first the text has to be abductionally interpreted" (Eco, 1976a: 133).

Moreover, the cause-effect relation is operated in an opposite way, and the meaning of the text is interpreted abductively from effect to cause. Effectiveness of messages in advertising photography depend upon abductive interpretations of messages and, at the end of interpretation (for instance in figure 6) consumers notice that Tatjana Pitz, İman, etc. wear Revlon, that's why they are the most unforgettable women in the world.

## 2.3. Codes of Advertising Photography

### 2.3.1. Communication Process

One of the key concepts in semiotics and also in advertising is communication. Richard E. Stanley defined that the word 'communication' is derived from the Latin 'communis', which means 'common' (1982: 136). According to him, sources, messages and receiver are essential parts of any communication processes.

Winfried Nöth also agrees on the importance of communication in semiotics, and in many of its neighboring disciplines such as sociology, anthropology, psychology, etc. She asserted that the meaning of communication is spread out in all these disciplines. Therefore, communication is defined as such;

> The concept is used to designate human and animal, direct (face-to-face) and indirect, intentional and unintentional, verbal and nonverbal, auditory, visual, and otherwise coded flows of information and thus exchange of signs. (Nöth, 1990: 168)

The elements of communication and the process of their interaction are graphically represented in a communication model and a communication system is constituted by the totality of these elements and their interaction. Even though its deficiencies, Nöth emphasized that Shannon and Weaver's communication model cannot be ignored, because it has been so influential in the history of communication theory (1990: 176). This model is illustrated in simplified form in figure 7:

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```
┌─────────────┐     ┌─────────────┐     ┌──────────┐     ┌──────────┐     ┌─────────────┐
│ INFORMATION │ ──▶ │ TRANSMITTER │ ──▶ │ CHANNEL  │ ──▶ │ RECEIVER │ ──▶ │ DESTINATION │
│   SOURCE    │     │             │     │          │     │          │     │             │
└─────────────┘     └─────────────┘     └──────────┘     └──────────┘     └─────────────┘

      MESSAGE              SIGNAL          ▲    RECEIVED         MESSAGE
                                           │     SIGNAL
                                           │
                                    ┌──────────────┐
                                    │ NOISE SOURCE │
                                    └──────────────┘
```
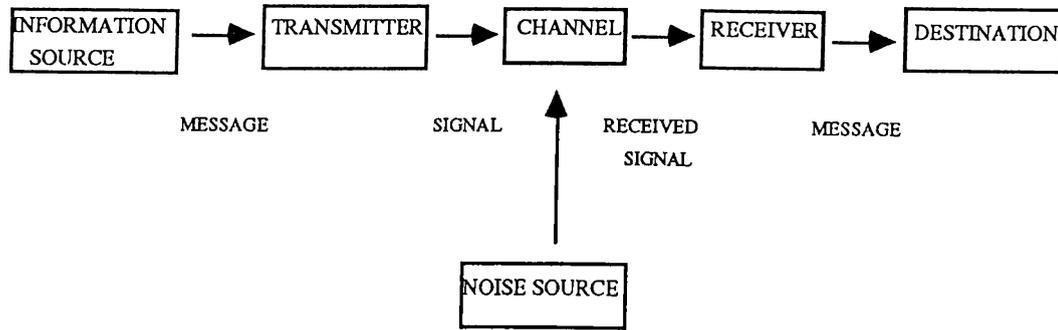
**Figure 7**

Taking the example of visual communication of the advertising photography, the stations of the information flow in this chain are as follows: The information sources are the art director and the photographer who meditate on the photograph. Camera ·is the transmitter which reduce proportions, perspective, etc., of objects. The signals are the dots of photographs. Their channels are the print media, posters or billboards. On the way to their destination, the viewer's mind, the signal is received by his/her visual organs. All these are defined as the receiver. Although Barthes (1988: 22) asserted that art disregards the noise, because everything has a meaning or nothing has it in an artistic discourse, technical problems which make undesired distortions of image may create a noise source in the advertising photography (figure 8).

On the other hand, Umberto Eco claimed that the actual function of communicative intercourse is not described by this kind of standard communication model. According to him:

> The existence of various codes and subcodes, the
> variety of sociocultural circumstances in which a
> message is emitted (where the codes of addressee
> can be different from those of sender), and the

# ESKİ VE YIPRANMIŞ TABLOLARINIZ İÇİN TEK SEÇENEK
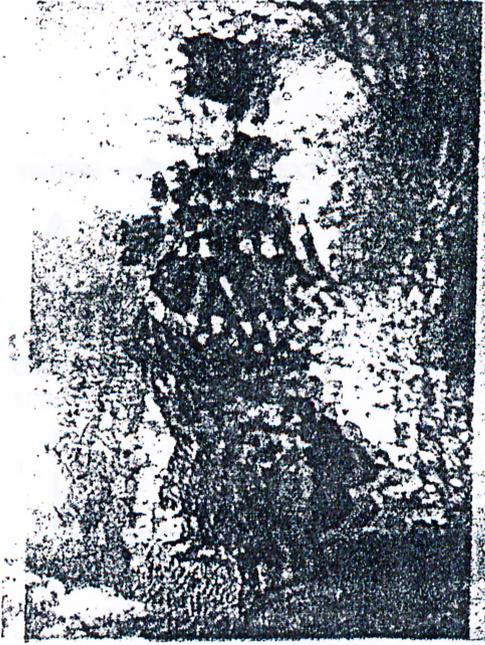


ONARIM ÖNCESİSİ         ONARIM SONRASISI

## Resim Onarım Merkezi

Şakayık Sok. Buket Apt. 39/2 D.1 Teşvikiye/İSTANBUL
Tel: 231 50 69

Figure 8

> rate of initiative displayed by the addressee in
> making presuppositions and abductions-all result
> in making a message (insofar as it is received
> and transformed into the content of an
> expression) an empty form to which various
> possible senses can be attributed.... (1985: 5)

Eco has turned his attention to the reader's responsibility in the process of interpretation where the producer and the reader have to share same codes and subcodes in order to make the text communicative. Thus, a new communication model is offered which take the reader into consideration as a part of the text (Figure 9):

SENDER → CODED TEXT → CHANNEL → TEXT AS EXPRESSION → ADDRESSEE → INTERPRETED TEXT AS CONTENT

CODES SUBCODES

CONTEXT CIRCUMSTANCES ← CODES SUBCODES

philological effort to construct sender's codes
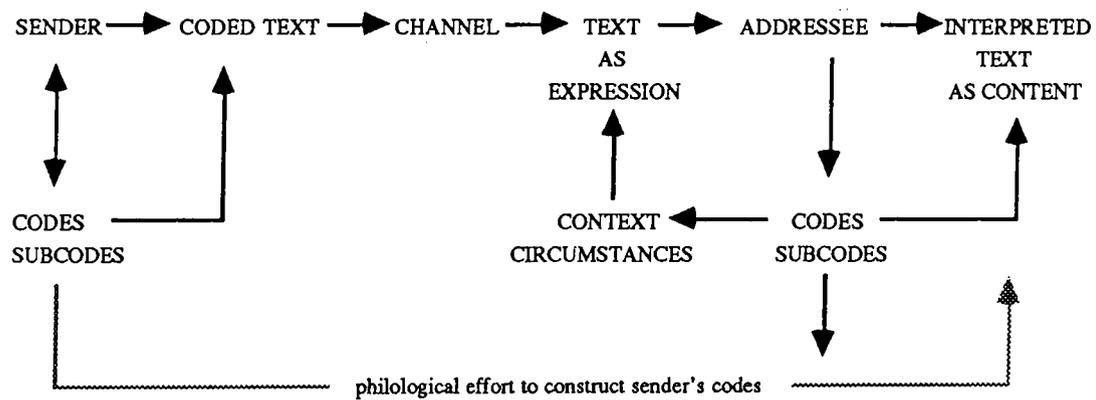
**Figure 9**

As in the case of Shannon and Weaver's communication model, Eco (1976: 8) also mentioned that signals but not signs are transmitted in the communication process. According to him, if these signals are transmitted from one machine to another one, then, there isn't any signification but just transmission of some information. However, if the addressee is a human being, signification of signals gives rise to an interpretation in the addressee, and only the existence of a code enables the possibility of interpretation processes. A code, thus, is simply defined as a signification system (Eco, 1976a: 8).

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(except for stimulation processes) every act of
communication to or between human beings-or any
other intelligent biological or mechanical
apparatus-presupposes a signification system as
its necessary conditions. (Eco, 1976a: 9)

## 2.3.2. Messages of the Advertising Photography

As it is discussed in 1.3.2., an advertising photograph is always
seen with a written text. Therefore, messages of the advertising
photography is carried by these two different structures (written
text and photographic images). Barthes asserted that because of the
structural differences, text and image are necessarily separated
from each other. Barthes thus argued that "the analysis must first
of all bear on each separate structure; it is only when the study of
each structure has been exhausted that it will be possible to
understand the manner in which they complement one another" (1981:
522).

According to Barthes (1986), an advertising photograph is
distinguished in three different types of messages. One of them
consists of the coded linguistic message that is formed by brand
names, verbal commentary, etc. This written text avoids any
misinterpretation of the photographic image, moreover it "helps to
identify purely and simply the elements of the scene and scene
itself" (Barthes, 1986: 197).

Generally, linguistic messages may include a headline, a subheading,
a body copy, a brand name and a slogan. Normally, the first written
part of an advertisement is called headline that point out the image
and to give first clues to interpret the photograph. That's why the

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headline should be short and clear in meaning. For instance, in figure 10, an image stands for a car with a plane on the background.

## MÜKEMMELLİK... HİÇ TAVİZSİZ.

SAAB 9000. Uçak mühendisliği deneyimlerinin en son ürünü:
Geniş, koruyucu bir gövde içine yerleştirilmiş yüksek teknoloji.
Siz, aracınız ve yol arasında mükemmel uyum.
Araca tam hakimiyetten gelen sürüş zevki.
Sürüş zevkiyle bütünleşen tam güven duygusu ve konfor... Hiç tavizsiz.

SAAB 9000 ile size ve çevreye özeni hemen farkedeceksiniz.
SAAB 9000. Mükemmel bir kişiliğin tam karşılığı.
Yaklaşın... Bir "deneme sürüşü".
Ve mükemmellikle tanışın.

Foiksam "En Guvenli Otomobil 1991 - "92" ödülü."

"SAAB, İsveç'in en büyük motor sporta şirkesi Foiksam da dahil, dümyanın tüm sporta şirketleri tarafından 1991-92 yılının "EN GUVENLİ OTOMOBİLİ" seçilmiştir.

**SAAB**

Turkiye Genel Distributoru
*Genoto*
General Otomotiv Pazarlama ve Ticaret A.Ş.
GOZTEPE (Showroom) Tel. 386 40 01
KARTAL ( Parça. Servis) Tel. 377 43 90 (8 Hat)

Genoto bir Doğuş Holding A.Ş. kuruluşudur

**Figure 10**

This image without any written text is open to any interpretation, for instance, one receives a message that this car is waiting for the passenger to come from the plane. However, the headline "Mükemmellik...Hiç Tavizsiz" directs the reader to choose the intended messages. Moreover, this message is developed and explained

in the body copy that provide specific information about the product. In figure 10, the body copy illustrates that the perfection of the car depends on its production technology which also produces airplanes. An information on the left bottom side of the advertising, also, tries to prove former explanations. Totality of these elements with the brand name of the firm, constitute the linguistic text, and this text controls the signification of the image. Barthes defined the linguistic text as:

> directs the reader through the signifieds of the image, causing him to avoid some and receive others; by means of an often subtle dispatching, it remote-controls him towards a meaning chosen in advance. (1986: 198)

The brand name, first, identifies differences of the product from others in the same class. Also it indicates a sign, thus, signified, however the signification of the brand name depends on more knowledge about Saab/Scania Company and Sweden. For instance, if one knows that, this company which is founded in Sweden, also produces airplanes, moreover, that Sweden is a developed country with its high technological level, then, as Barthes argued, messages of the brand name becomes twofold: denotational and connotational[5] (1986: 193). Therefore, the brand name Saab/Scania connotes high technology, security, comfort and perfection.

Beside the linguistic message, an iconic and a symbolic image yield two other messages of the advertising photography. Resemblance between the photographic image (icon) and some objects represented by photography, constitutes the second message. According to

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[5] Connotation may simply be defined as 'a system which takes over the signs of another system in order to make them its signifiers is a system of connotation' (Barthes, 1986: 196). Connotation is broadly argued in 2.4.

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Barthes, this resemblance is a reduction of reality, but it is not a transformation. Only the knowledge of a photographic perception (that is achieved at the age of five) is enough to read photographic images. That's why Barthes asserted that the image of the photograph "is a message without a code"[6] (Barthes, 1986: 195). Thus, in figure 10, signifiers and signifieds have a simple relation and signifieds are constituted by an anological representation of signifiers (a car and an airplane).

If spectators receive the iconic message of advertising photography, then, they could reach the third message of a photograph which is the coded iconic message of an image. However, this message needs a cultural knowledge about the attitude of figures. Barthes defined that "this attitude becomes a sign only for a certain society, only given certain values" (1981: 526). Therefore, according to Barthes (1986: 196), the non-coded iconic image constitutes denotative message, whereas, the coded iconic (or symbolic) image constitutes the connotative message of an advertising photograph. In figure 10, the symbolic messages of the image is also directed by linguistic text, therefore it connotes the perfection, the security, the comfort, and the high technology. However, one can claim that an airplane also symbolizes flying, than, the image connotes the speed and the freedom for someone. Moreover, photographic image of the car may become the symbol of prestige, and wealth, too.

Putting aside the symbolic image of the photograph, there is still one more symbolic image in figure 10. This is the emblem of the firm

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[6] In order to obtain the integrity of the argument, alternative opinions about codes of photographic images are discussed in 2.3.4.

that is indicated by the eagle head with a crown on it. This image symbolizes the royalty and aristocracy, so it connotes the power and authority.

As it is discussed in 2.1.3., at the end of the signification process, what we reach is the value of the good that is derived from the relations with other signs. Hence, in figure 10, value of car is exchanged with the meaning of the linguistic text, the plane and the emblem of the firm. Therefore, spectators reach a conclusion that, some technological superiority, the freedom and the speed, moreover, the power and the authority on the road are values of this car.

Winfried Nöth discussed another kind of a message of an advertisement, which is completely different from messages argued above. According to her (1987: 279) this message is called "hidden message" which hasn't got any subliminal meaning. This message is related with the economic realities of selling and buying. For instance, in figure 10, advertisers hide their intentional message "Buy a Saab". Instead of this imperative message, they use "Come near... Test-drive the car... And meet with perfection". Nöth defined the reasons of this kind of messages so that it "tries to convey the impression of pursuing more philanthropic than commercial goals" (1987: 280).

Moreover, except cigarette advertising, advertisers never discuss negative values of their goods. On the other hand, as Nöth (1987: 286) indicated, health warning messages are also not by advertisers.

## 2.3.3. Text and Image

Flusser argued two important turning points in the history of civilization; first of them is "the invention of linear writing" and the other is "the invention of technical images" (1984: 5). For Flusser (1984: 8-9) first one was invented to struggle idolatry, whereas the second was invented to fight textolatry. Barthes also agreed that with the invention of technical images, words are no longer explaining the images and images are no longer used to illustrate texts. However, texts that are "structurally parasitic on the image...comes to sublimate, patheticize, or rationalize the image" (Barthes, 1981: 529). Moreover, the text will sometimes amplify the meaning of images, whereas, it is also capable to produce entirely new meaning of them. For instance, the original text of an advertising in figure 11, promotes Linera's digestive diet products such as bread and cheese. If the photograph is interpreted with its original text, spectators may consider that she is so happy because of her body form. Therefore, Linera signifies the leanness thus, the happiness. However, the present text of this ad asserts that Linera's products protect teeth and gums. This text directs attentions to teeth of the model and viewers now think that she is so happy because she uses Linera for her dental care.

## 2.3.4. Operative Codes of Photography and Articulation of Images

Saussure defined language as "the domain of articulations...Each linguistic term is a member, an articulus in which an idea is a

İŞTE LİNERADAN BEMBEYAZ DİŞLER İÇİN YEPYENİ ÜRÜNLER
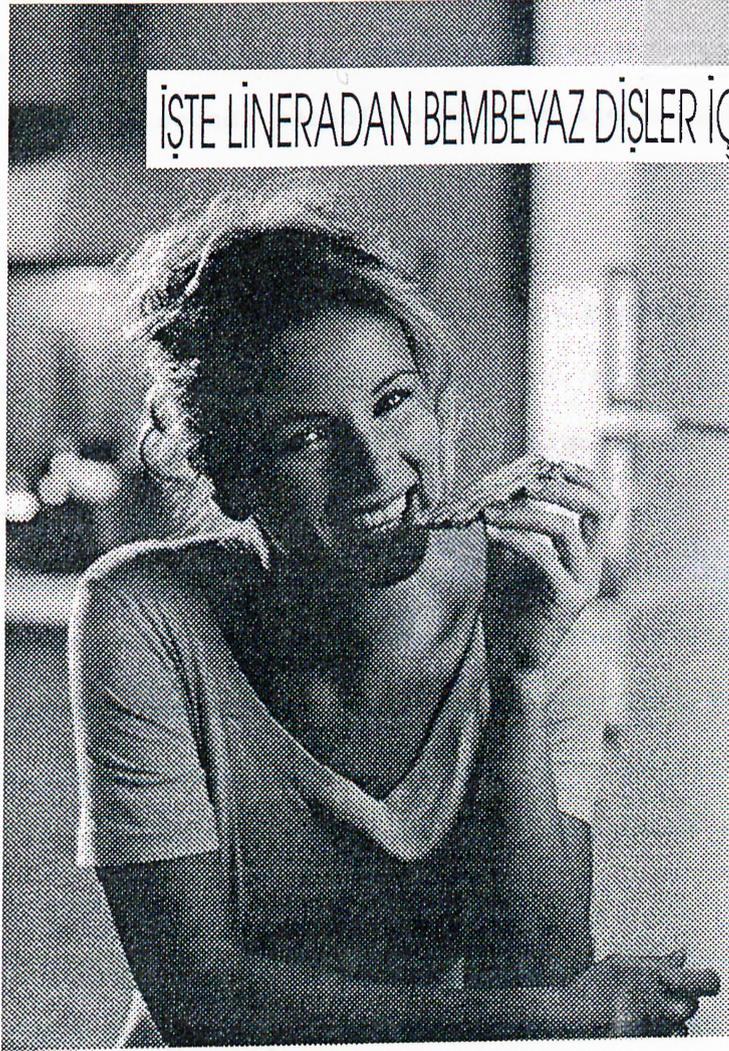
LİNERA

AĞIZ VE DİŞ
SAĞLIĞINIZ İÇİN
FLORÜR ETKİLİ

Florür Katkı Maddeli
Ürünler Dönemi
Linera Florin Plus ile Başladı.
Ve Şimdi Linera'dan
İki Nefis Ürün Daha:
Linera Kalsiyum Ekmegi
Linera Florür Peyniri.
Kahvaltıda, Yemeklerde,
Günün Her Saatinde.
Linera İle Diş Çürüklerine
Ve Tartara Paydos.
**Linera Florin Plus**
Dislerinizi Güçlendirir,
Çürümelerini Önler
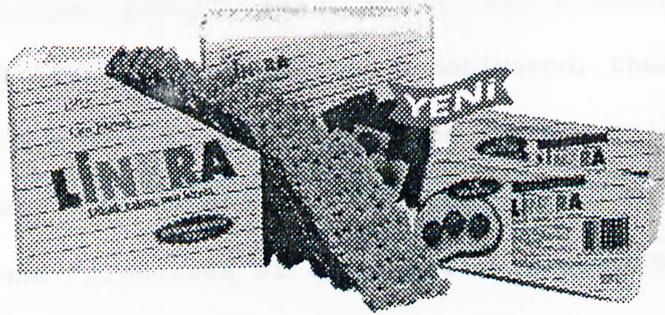
maksimum florür etkisi

Figure 11

fixed sound and sound becomes the sign of an idea" (1986: 649).
Martinet also showed that, there are two kinds of units that
constitute linguistic sign. First, the minimal significant units

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which constitute words, which are called the "monemes." For example, the word "dis-solve" is composed by two monemes. Non-significant but distinctive sounds establish monemes are called "phonemes" that are the second units of articulation (qtd. in Nöth, 1990: 237).

Barthes (1981: 523) accepts that the photographic image stands for some objects it represents. However, this representation is not a transformation of signs from one signification system to another. Moreover, photographic images do not divide the units of reality, instead they articulate these small units by means of different combinations. That's why he claimed that photographic message is a continuous message without code (1981: 523). Besides, Metz asserted iconic signs (photographic images) are "quasi-fusion" of signifiers and signifieds thus an iconic language lacks an articulation (qtd. in Burgin, 1982: 62).

On the other hand, a photographic sign is also coded, even at it is perceptual iconic level. Eco (1982) defined iconic signs as being arbitrary, conventional and unmotivated, therefore, coded. According to him a code is a signification system, so if there is an agreement between the sender and the addressee, than, there exist codes, because "processes of codification are concealed in the mechanisms of perception themselves" (1982: 34). Moreover, he indicated that visual images are also articulated into three different levels. For him, like phonemes, non-significant but distinctive units of an iconic language that are called "figures" create meanings when they are combined with each other in a visual image. Two other units are called "signs and semes" (1982: 36). For instance, Eco explained an individual frame of a film that shows a teacher with students in a

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classroom. According to him, semes of the frame do not correspond to words such as "a teacher and students". However, the whole picture is formed by the synchronical combination of semes such as "Here is a tall, blond teacher seen in profile, wearing glasses, dressed in checks, talking to ten pupils who are seated in twos on wooden benches, worm-eaten, etc., etc." (Eco, 1976b: 601). Moreover, this frame can be examined in smaller units that constitute a seme (e.g. eyes, eyebrows, hair, mouth, nose, square surface, etc.). Figures are also defined according to conditions of perceptions such as a figure and ground relation, light contrasts, position in the plane and vectorality. Burgin has written that articulation of visual images is "a tripartite system having little in common with its linguistic ancestors" (1982: 65).

According to Eco (1976b), there are ten codes that interact with each other in the visual images: Perceptive codes, codes of recognition, codes of transmission, tonal codes, iconic codes (figures, signs, semes), iconographic codes, codes of taste and sensibility, rhetorical codes, stylistic codes and codes of unconscious" (1976b: 596-598).

As it is discussed, a photographic image represents its objects in some respects because there is reduction from three dimensional objects to two dimensional images. Therefore, photographic images are perceived differently compare to normal visual perception. Eco defined these phenomena as "shape on celluloid is analogous to the retinal image but not to that what we perceive" (1976b: 594). That's why, signification of the photographic image requires the knowledge

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of photographic perception (see 2.1.4.). Thus, perception of the photographic image is defined as "perceptive codes".

Similarly, knowledge of distinctive characteristics of objects may be sufficient to identify these things, if one learned them before. Eco defined these distinctive units as such:

> There's a principal economy both in the recollection of perceived things and in the recognition of familiar objects, and it's based on what I shall call 'codes of recognition'. These codes list certain features of the object as the most meaningful for purposes of recollection or future communication... (1976b: 594)

For example in figure 12, some distinctive units such as eyes, a nose, a mouth, etc., refer directly to a head without showing the exact form of it. Moreover, spectators recognize that this head belongs to a woman although the image doesn't indicate her shape. However, it is enough to recognize the make up to associate this image with a woman.

Eco handled the codes of transmission so that "these construct the determining conditions for the perception of images-the dots of a newspaper photo for instance..." (1976b: 596). Operation of the codes of transmission leads to tonal codes. Tonal codes are described according to conventional systems and a system of connotation. Burgin wrote tonal codes of the photographic image "may exhibit 'hard' or 'soft' focus, large or small grain, and thus carry such connotational oppositions as masculine/feminine" (1982: 65) (Figure 13).
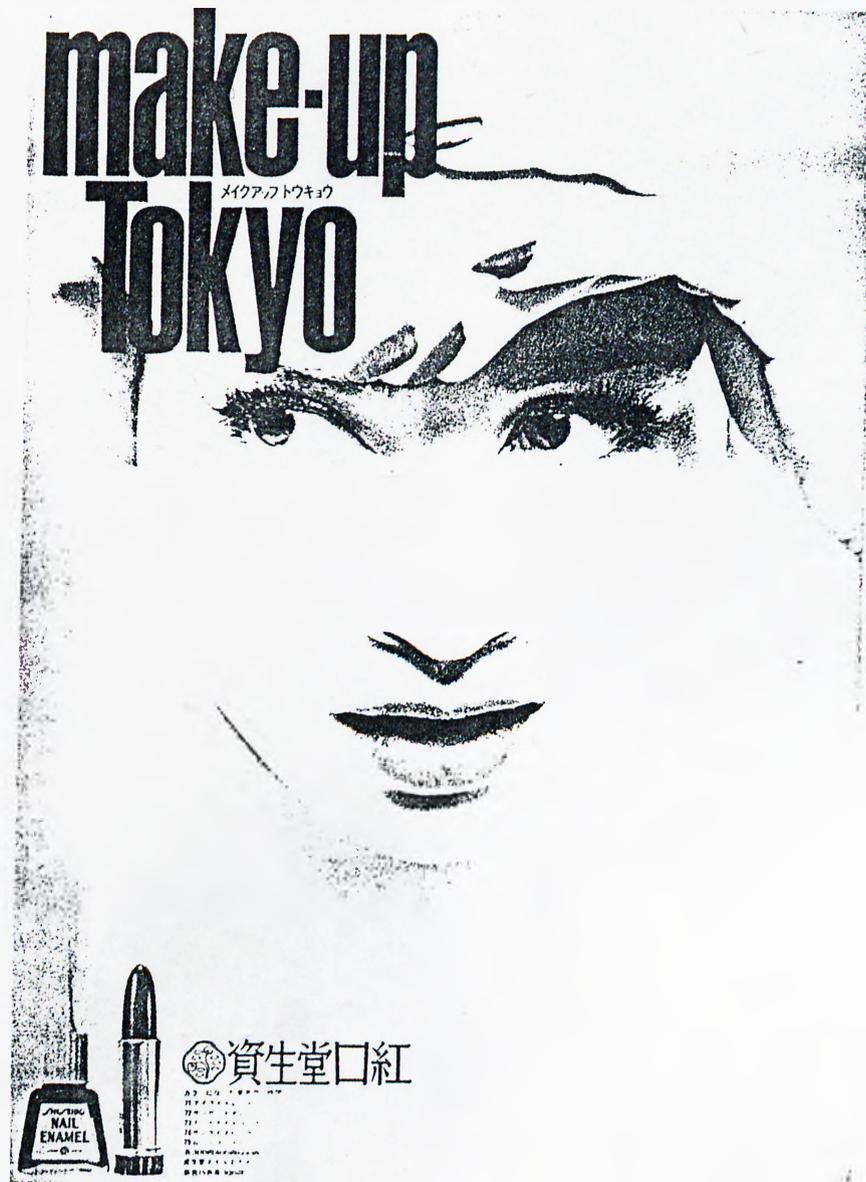
**Figure 12**

Eco indicated, as in the case of natural language, visual language
is also articulated based on the perception of its distinctive
units. Thus photographic images are articulated into "figures, signs
and semes" (Eco, 1976: 596). Perception of the present state of the
image is described as "figures". For Eco "subject-background
relationship, light contrasts, geometrical values" are figures of

**Figure 13**

the visual language, that trace the visual environment depending upon the rules of the code. Eco termed "signs" for the minimal distinctive units that are recognized to establish "semes" by means

of graphical conventions (e.g. eyes, a nose, a mount, etc., are signs of the image in figure 12). Visual image as an icon that stands for an object by means of similarities is defined as a "seme". Therefore, iconic sign communication is based on "semes". Semes do not indicate just the object they represent, however they formulate how this object stands. In figure 12, for instance, a seme at least formulates this: "here is a woman's head that is standing on frontal position". Fingers with long nails as signs, also constitute another seme; "here is a hand holding that head". According to Eco the iconic codes are not as strong as the codes of natural language and depend on restricted groups or at least a single person:

> Iconic codes shift easily within the same
> cultural model, or even the same work of art.
> (1976b: 597)

Iconic codes operate on the denotative level, on the contrary, iconographic codes of the visual image depend upon the connotation of semes: "not man, horse, but king, Pegasus" (Eco, 1976b: 597). Thus in figure 14, the seme as iconic code stands for a man, whereas, the signifier and the signified of iconographic codes connote the hero of modern times such as Superman, Batman, etc.

Eco argued codes of taste and sensibility that "establish (with extreme variability) the connotations provoked by semes of the preceding codes" (1976b: 597). Connotations depend upon judgments of societies, thus the hero who sacrifices himself for the society connotes the pluck and the bravery in one historical period while he
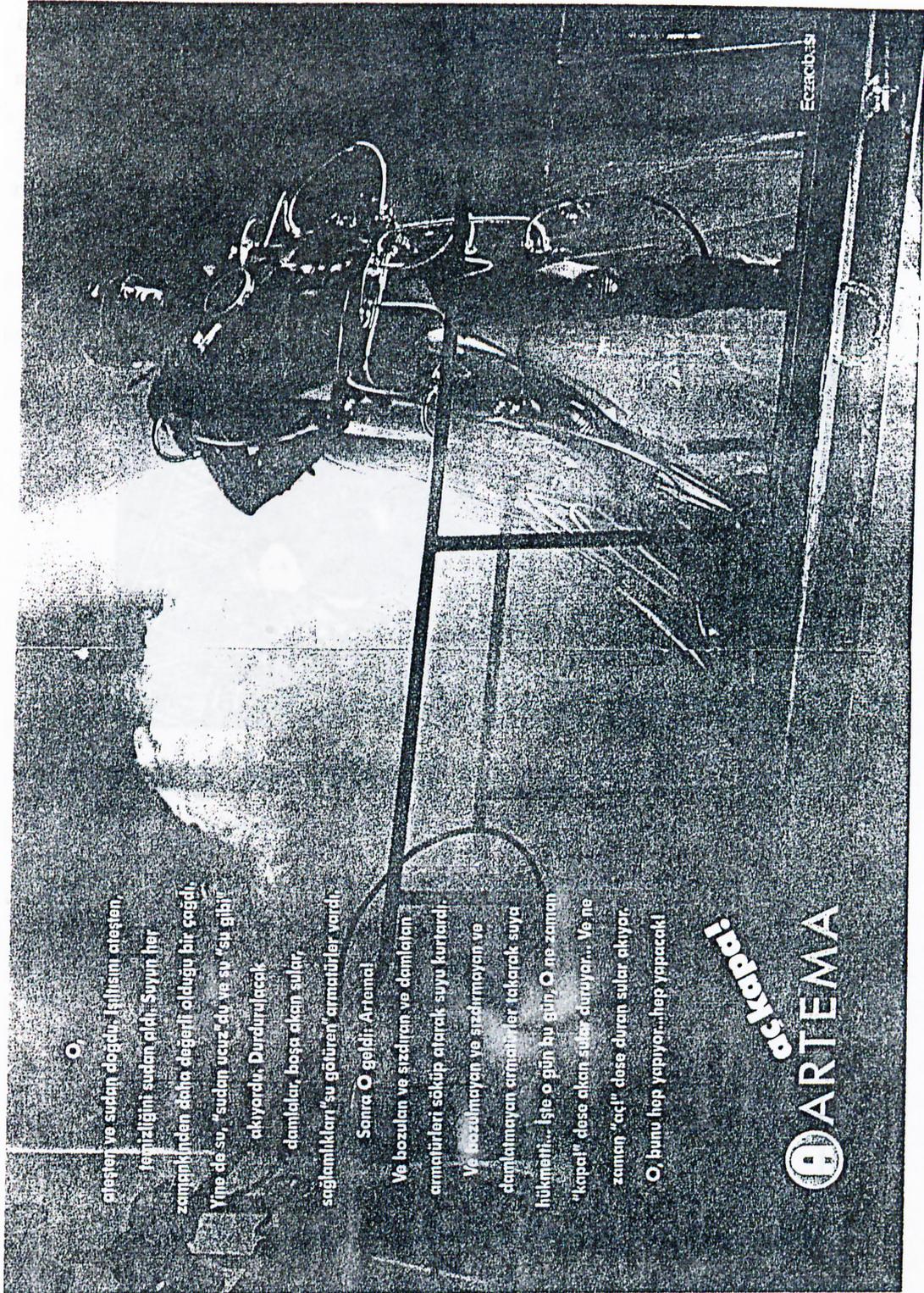
Figure 14

seems like an idiot in another period. The icon of the man in figure
14 connoting the hero within the iconographic codes, while he
connotes authority, power and the bravery (or an idiot) in the codes

of taste. Another icon in figure 15 stands for a woman lying down, may connote a dancer or Cinderella for different cultures within the iconographic codes. Within the codes of taste and sensibility she becomes to connote Orientalism and Eastern culture.

## 5 Kıtada Gümüşsuyu



## Hangi halı değil, hangi Gümüşsuyu

Avrupa'da... Amerika'da... Asya'da... Afrika'da... Avustralya'da...
Gümüşsuyu halıları 5 kıtada, 18 ülkede kullanılıyor...

İster parça, ister duvardan duvara...
Gümüşsuyu'nun saf yeni yün halıları, Uluslararası Yün Birliği'nin
Woolmark (Yün Damgası) garantisini taşıyor...

İLMELERİ
SAF YENİ YÜN

GÜMÜŞSUYU

## Woolmark, halıda da, kalitenin uluslararası simgesidir

Figure 15

Rhetorical codes are emphasized as those which "are born of the conventionalization of as yet unuttered iconic solutions, then assimilated by society to become models or norms of communication" (Eco, 1976b: 598).

Eco defined stylistic codes as "determinate original solutions...They connote a type of stylistic success, the mark of an 'auteur' " (1976b: 598). For advertising photography, if stylistic codes are once established in spectators' minds, then they help to develop the corporate identity of the firm. For instance, all the Benetton/Toscani advertising campaigns include multi-racial and traumatic photographs[7] without any product of Benotton. The torso of a black woman breast-feeding a white baby (Black Mamma), and fifty-six naked bodies (Portraits) are some examples of these photographs (figure 16). Benetton Company promotes with stylistic codes of its photographs that, in spite of cultural, social and physical differences, world is shared by everybody. 'United Colors of Benetton' has been used as a slogan in this campaign which "becomes the antithesis of conflict, the expression of unity and the nurturer of internationalism" (Back and Quaade, 1993: 68).

Eco also defined the subconscious mental activity of people establishes codes. Thus, codes of the unconscious is described as to:

> build up determinative configurations, either iconic or iconological, stylistic or rhetorical. By convention they are held to be capable of permitting certain identifications or projections, of stimulating given reactions, and of expressing psychological situations. They are used particularly in persuasive media. (Eco, 1976b: 598)

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[7] Barthes asserted that 'The trauma is suspension of language, a block of meaning...The traumatic photograph is the photograph about which there is nothing to say; the shock-photo is by structure insignification: no value, no knowledge, at the limit no verbal categorization can have a hold on the process instituting the signification' (1981: 533)
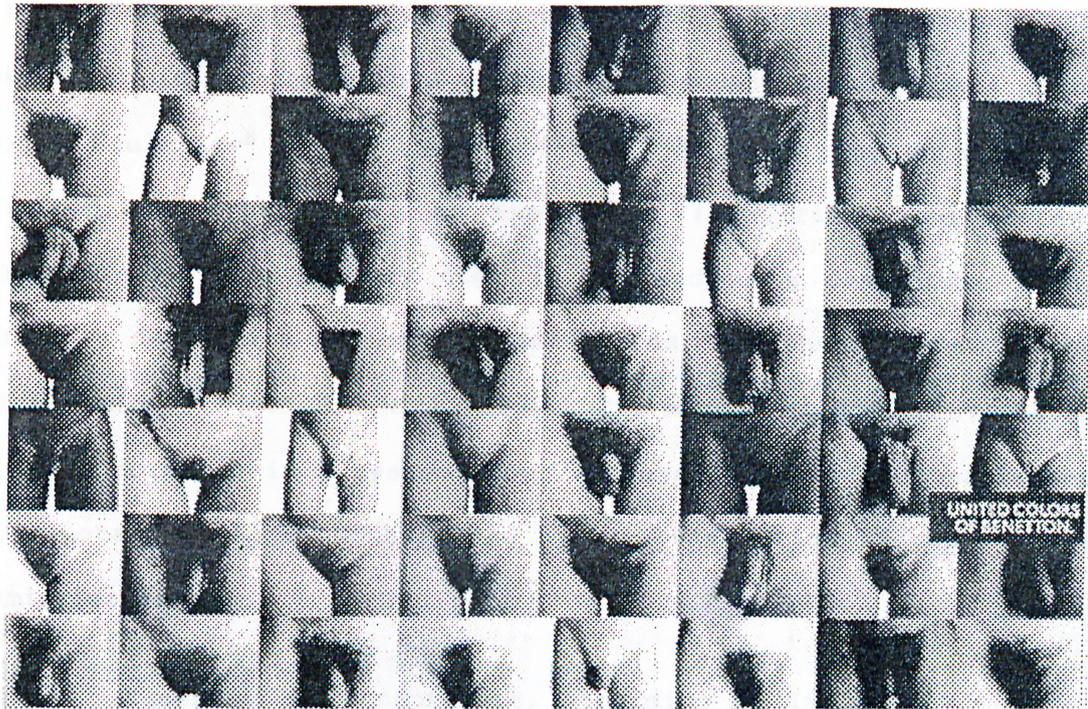
**Figure 16**

## 2.4. Connotation in Advertising Photography

Fundamentally, denotation is defined as a primary, standard and core

meaning, whereas, connotation refers to the secondary meaning in a

sign (Nöth, 1990: 102). In accordance with Saussurian sign model, signifier (sound-image) and signified (concept) constitute a sign. Louis Hjelmslev[8] who is the founder of the theory of connotation, renamed these two parts as expression (signifier) and content (signified). This primary sign is defined as a denotative sign, while, a denotative semiotic is defined as "one whose content plane is a semiotic" (qtd. in Nöth, 1990: 72). Moreover, Hjelmslev stated that connotation is a system whose expression plane is constituted by denotative signs. Nöth argued Hjelmslev's notion of connotative semiotics as such:

> Essentially, connotators, according to Hjelmslev are semiotic units of style. They belong to semiotic systems called connotative semiotics. Examples are the various subcategorizes of style, including "medium, tone, vernacular, national language, regional language and physiognomy"...Thus, style (and connotation) is interpreted as a semiotic whose expression planes consist of denotative elements of the language and whose content plane consists of the stylistic values. (Nöth, 1990: 72)

Connotation is also a key concept in Barthes's cultural analyses. However, he claimed that denotation could not be defined as a first meaning:

> denotation is not the first meaning, but pretends to be so; under this illusion, it is ultimately no more than the last of the connotations (the one which seems both to establish and to close the reading), the superior myth by which the text pretends to return to the nature of language.... (qtd. in Silverman, 1983: 32)

He suggested that any system of signification is constituted by an expression (E) in relation (R) to a content (C). If this first

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[8] The definition of connotation was qouted from Hjelmslev, L. Prolegomena to a Theory of Language. Madison: U. of Wisconsin P., 1961.

system becomes the expression (or signifier) of another system, then

the second system is called a connoted system (Barthes, 1983: 89).

Thus he defined a connoted system as "a system whose plane of

expression is itself constituted by a signifying system..." (1983:

90). These relations between the primary sign (denotation) and the

secondary sign (connotation) is represented in a model that is

restricted to Hjelmslev's theory of connotative sign, in figure 17.

| CONNOTATION | SIGNIFIER (EXPRESSION) | | SIGNIFIED (CONTENT) |
|---|---|---|---|
| DENOTATION | SIGNIFIER (EXPRESSION) | SIGNIFIED (CONTENT) | |
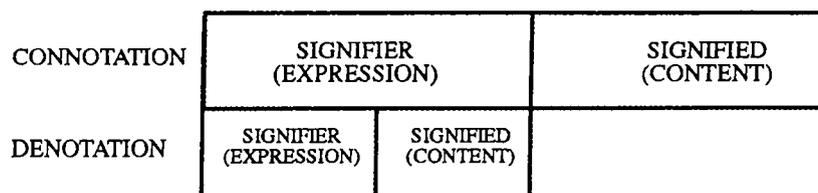
**Figure 17**

The expression plane of connotation is called connotators and

Barthes asserted that they are "made up of signs (signifiers and

signifieds united) of the denoted system. Naturally several denoted

signs can be grouped together to form a single connotator-provided

the latter has a single signified of connotation" (1983: 91).

According to Barthes, the content plane (signified) of connotation

is related with cultural, historical and ideological knowledge of

the receiver.

Eco (1976a) also agreed that the signified of connotation is the set

of some cultural units that are connected with the signifier. He

stated connotation as such:

> The difference between denotation and connotation
> is only due to a coding convention, irrespective

> of the fact that connotations are frequently less
> stable than denotations: the stability concerns
> the force and the duration of the coding
> convention, but once the convention has been
> established, the connotation is the stable
> functive of a sign-function of which the
> underlying functive is another sign-function.
> (1976a: 56)

As it is discussed, signification of a sign is only possible, if it
is coded. That's why Barthes who disregards codes of photographs at
denotative level, told about codes at connotative level in
advertising photographs (1986: 190-205). Moreover, he defined
connotation in photography such as:

> Connotation, the imposition of second meaning on ʹ
> the photographic message proper, is realized at
> the different levels of the production of the
> photograph.... (Barthes, 1981: 525)

According to Barthes techniques of the production (choice, technical
treatment, framing, lay-out, etc.) are not the part of the
photographic structure. Moreover, he stated six different
connotation procedures in photographs (special effects, pose,
objects, photogenia, aestheticism and syntax) and first three of
them are differentiated from the latter, because a modification of
the reality causes the connotation in the former (Barthes, 1981:
526).

## 2.4.1. Special Effects

Advertising photography uses the credibility of the photograph to
claim that represented objects are like their representations.
However, in order to create an artificial set-up and to persuade
spectators, advertising photography uses some sophisticated

techniques and montage that give great opportunities for special effects. Barthes defined special effects ("trick effects" in his terminology) that "they intervene, without warning, in the plane of denotation...in order to pass of as merely denoted a message which is in reality heavily connoted..." (1981: 526). According to him signification of this kind of message depends on a certain society and given certain values, because, as he claimed: "the code of connotation is neither artificial...nor natural, but historical" (Barthes, 1981: 526).

In figure 18, a photographic image stands for some real objects (e.g. a kettle, porcelain cups, a cake, etc.). If these images carry concepts such as mental representations of a kettle, porcelain cups, a cake, etc., then this photographic image becomes a sign for someone. Moreover, this sign may become the signifier of another system (connoted system) and it may carry a concept (a signified) according to the cultural and conventional background of the viewer. For instance, as it is discussed in 2.3.4. tonal codes of the image may lead to connotation, that's why the soft focus of the image connotes the femininity of the coffee ceremony.

In figure 19, a surrealist set-up with the mental representation of the image, establish the expression plane of a connoted system. In this image, a bird feeds the young one in the nest may connote a motherhood, moreover, the protection instinct. A woman eye watching for this nest that is shown as a room, emphasize also this protection instinct, because, either it is a psychological instinct or it is learned, as we know that a mother naturally feels protective towards her children. Moreover, as it is known, (female)
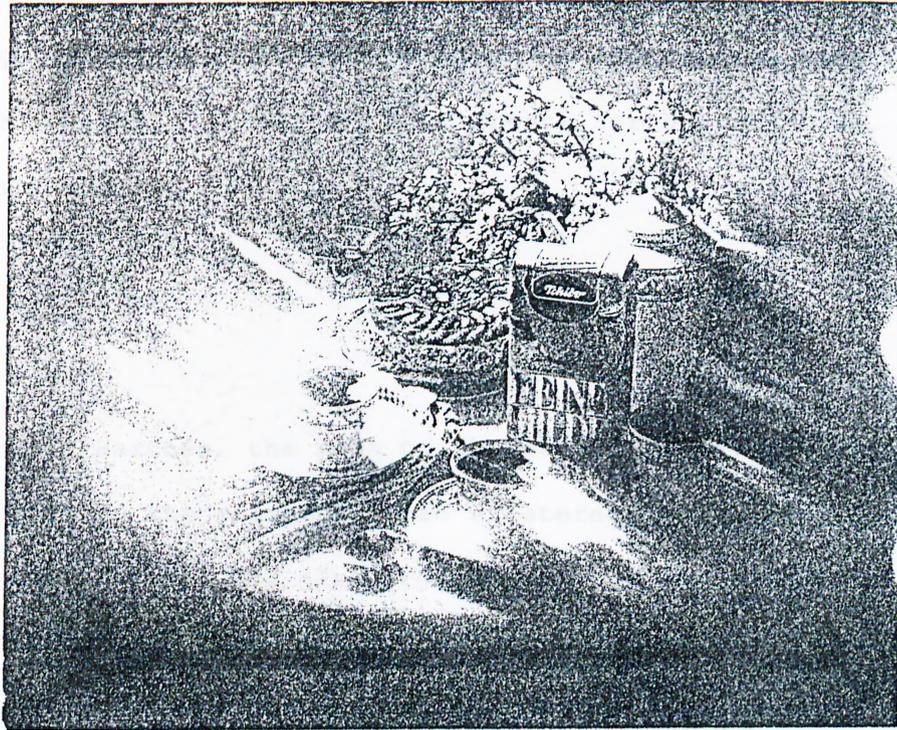
Figure 18
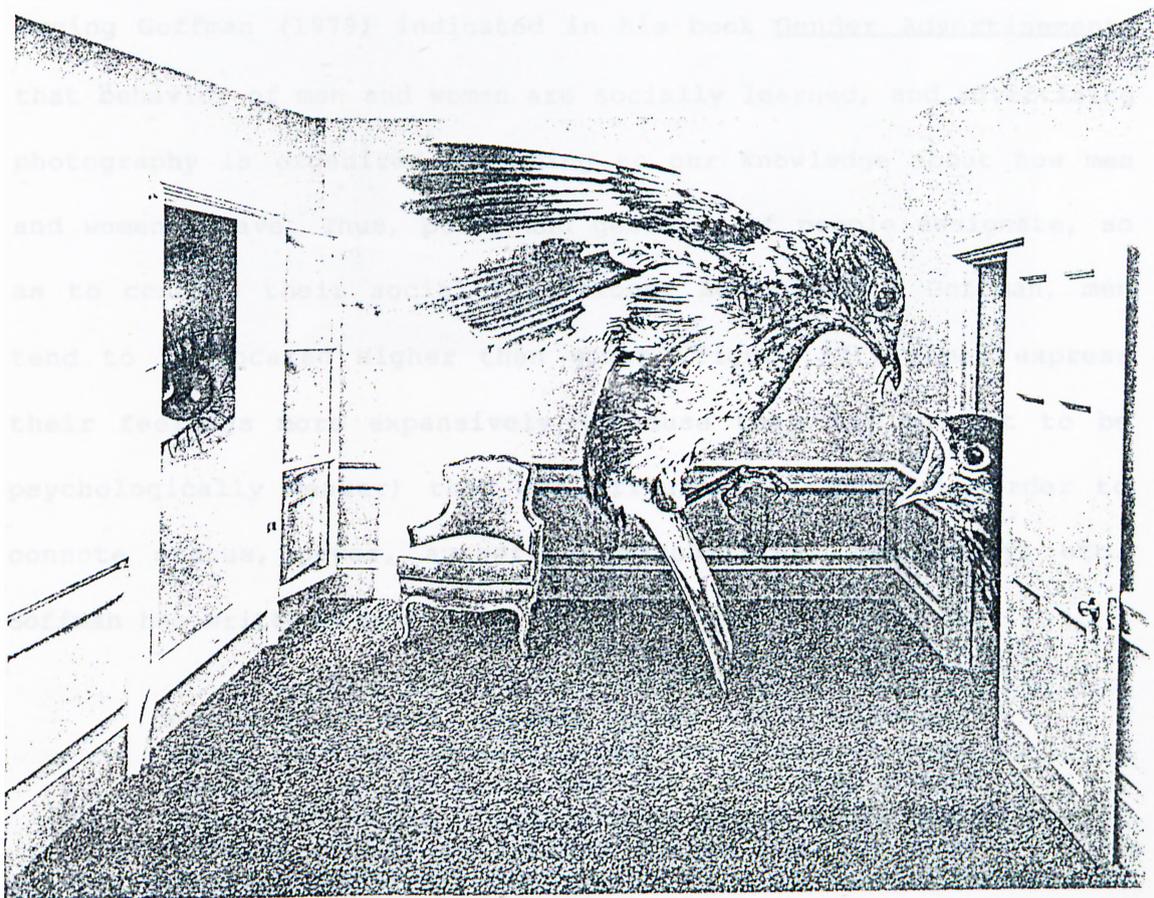


Figure 19

birds have an instinct to build nests. Thus, connoted meanings of the image is interpreted through abduction that mothers who want to decorate (build) a protective home (nest) for her children, prefer Karastan's rugs.

## 2.4.2. Pose

According to Barthes, the pose of the subject leads to connotation that depends on the existent store of stereotypical attitudes in a culture (1981: 526). Eco also argued that the connotation of semes (iconic signs) are derived from iconographic codes, and, codes of taste and sensibility. Therefore, connotation of the pose of subject depends upon the culture of a given society (see 2.3.4.).

Erving Goffman (1979) indicated in his book <u>Gender Advertisements</u> that behavior of men and women are socially learned, and advertising photography is organized according to our knowledge about how men and women behave. Thus, poses and gestures of people designate, so as to connote their social situations. According to Goffman, men tend to be located higher than women (figure 20), women express their feelings more expansively (because they are thought to be psychologically weaker) than men (figure 21), etc., in order to connote status, power, authority, masculinity, femininity, etc. Goffman has written that:

> Adults play mock assault games with children,
> games such as chase-and-capture and grab-and-
> squeeze...Now it turns out that men play these
> games with women...because mock assault is 'fun'
> and more likely in holiday scenes than in work
> scenes. (1979: 52)
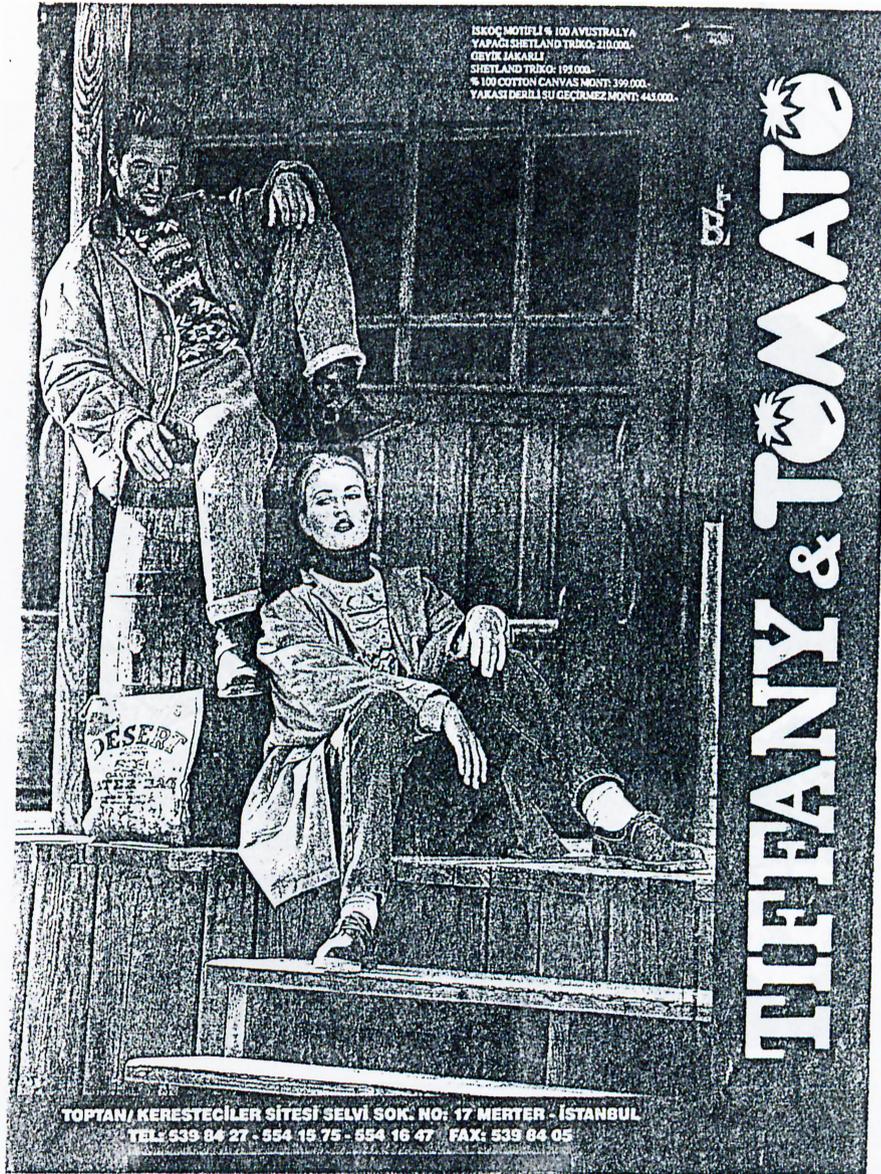
Figure 20

Therefore, in figure 22, the pose of a man that grabs and squeezes a woman, seems as they are dancing. Hence this touch connotes an amusement, fun, relaxation, etc. On the other hand, a woman in close physical touch with a man (figure 23) connotes refuge, security or the authority and power of a man. Goffman called "anchored drifts"

Figure   21

to this kind of physical touches. Finally self touching of one's own body such as in figure 24, may connote the narcissism.

Sontag claimed that, frontal poses of persons seem valid for ceremonial photographs (e.g. weddings, graduations, etc.) because these poses signify solemnity, frankness and the disclosure of oneself to viewers. On the other hand the three-quarter pose is more

Figure 22

Figure 23

effective for politicians, because, as Sontag argued that this pose "soars rather than confronts, suggesting instead of the relation to the viewer, to the present, the more ennobling abstract relation to the future" (1979: 38). That's why, frontality is preferred in advertising photographs that connote seriousness, gravity and frankness of an ad. However, three-quarter pose might be preferred, if the social status of the model is as important as to be emphasized.

**Figure 24**

Therefore, in figure 25, the model with her three-quarter pose like a statuesque, establishes an ennobling abstract relation to the endlessness, so, to immortalize herself. That's why this image connotes eternal beauty, glamour and sophistication. Moreover, even if the individual models cannot be identified in ads, spectators are usually able to abduct the reason for their presence by their poses.

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**Figure 25**

## 2.4.3. Objects

Barthes stated about objects as such:

> Special importance must be accorded to what could
> be called the posing of objects, where the
> meaning comes from the objects photographed...The
> interest lies the fact that the objects are
> accepted inducers of associations of ideas....
> (1981: 527)

As it is discussed in 2.1.3., values of things are derived from the

mutual relations of objects and people, moreover, meaning of objects

and people depend upon the cultural knowledge of viewers. In an

advertising photograph, association of the meaning of object and

people with ideas may cause connotation.

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Goffman asserted that the nuclear family is used to show the basic unit of social organization and "there is a tendency for women to be pictured as more akin to their daughters..." in commercial scenes (1979: 38). Therefore, persons in figure 26, symbolize a mother and her daughter, so to connote a family. This family is out in the direct sunlight that may cause skin cancer without any protection.



**Figure 26**

However, as we know that a mother feels protective towards her children, that's why she never permits harmful things to affect her

daughter. Thus, the motherhood connotes protection, guard, etc. Moreover, a palm leaf connotes tropical regions with its hot climate, because this kind of trees can only be found in tropics. Besides this connotative meaning, a palm leaf emphasizes another one that a safe place where the one avoids him/herself from the sun light. Consequently, viewers reach a conclusion that "Nivea Sun Oils never allow any harmful effects of sun light and protect your family under the tropical sun. Thus, Nivea Sun Oils offer a secure place in the sun under their products".
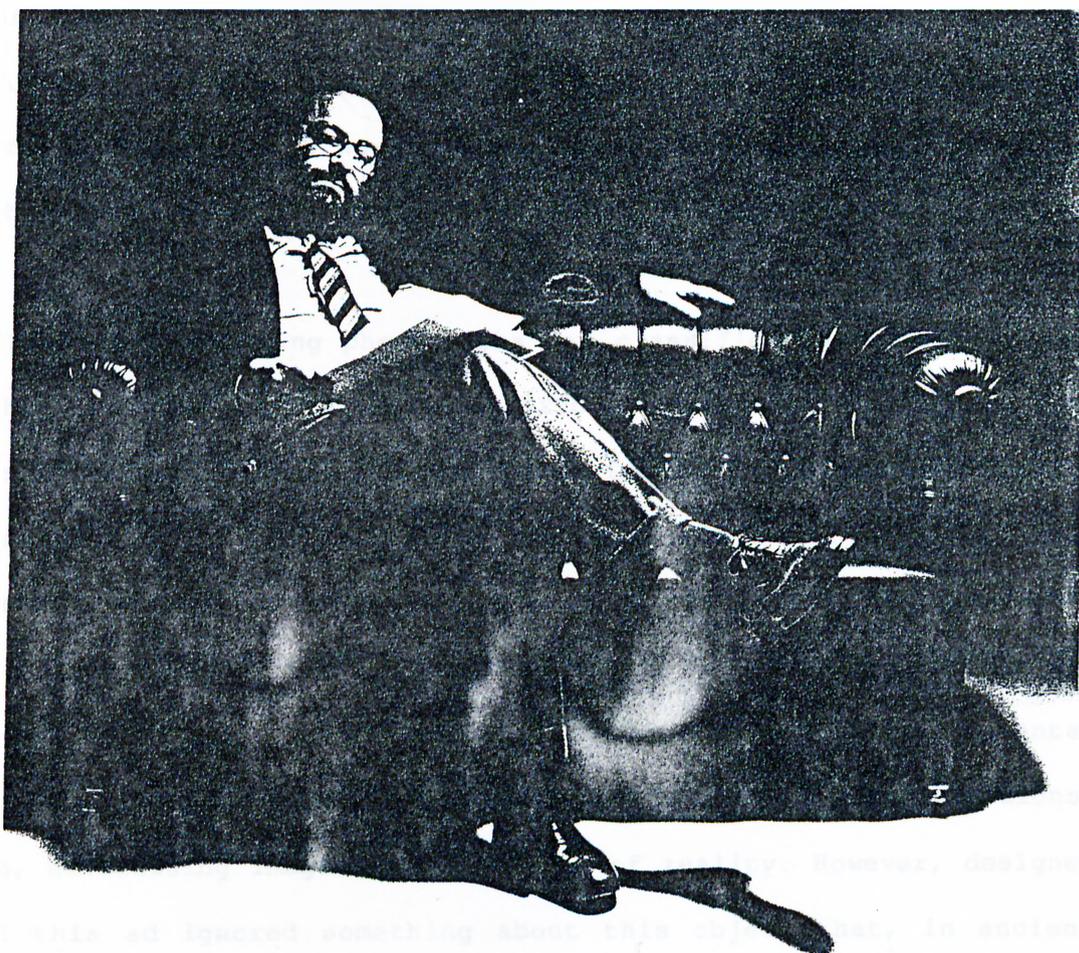


**Figure 27**

In figure 27, Umberto Eco is photographed as a model for an upholstered furniture company. He is a well-known writer, semiologist and philosopher. Therefore his image in figure 27

symbolizes and connotes intelligence, sophistication, personal success, etc. His emphatic gesture also stresses his status. In this photograph, Eco is in a three-quarter pose, hold his left hand on the sofa, crosses his legs, and give all his attention to papers (his last theory?) in his right hand. The camera angle sublimes him, and, he seems to break off all his relations with the external world and his viewers. In this pose, he looks like a saint. As the result of this interpretation, spectators abduct a conclusion that, furniture by this firm are as sophisticated as Eco, moreover, they offer a comfortable working conditions for your mental activities where you can obtain independency from the outside world.

Although advertising photographs are classified as "closed texts", they sometime connote meanings different from the intended one. For instance, in figure 28, an advertisement tries to define the necessity of the advertising industry. In order to prove this thesis, written text states some advantages of an advertisement. Moreover, photographic image represents a fresh apple with its representations. Therefore, this image claims that represented objects in advertising photographs, are like their representations, so, advertising images are not fakes of reality. However, designer of this ad ignored something about this object that, in ancient mythology, an apple is a sinful fruit that symbolizes the falsehood, because, Eve betrayed Adam with an apple. That's why, contrary to the written text, the image connotes fake, falsehood, and sin.
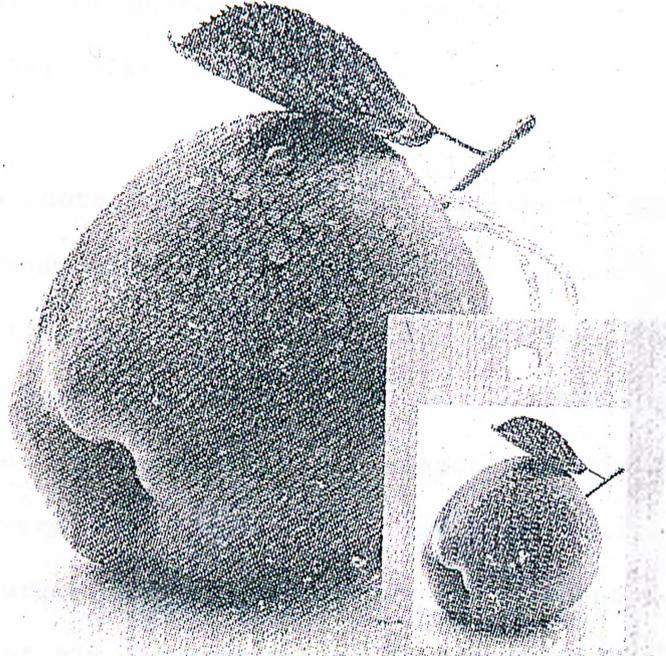
**Şu REKLAM dedikleri...**

Günümüzde insanlar daha iyi yaşamak, yaşam düzeylerini yükseltmek için çalışırlar... Ve kazandıklarını harcarken, pazarda mevcut çeşitli ürün ve hizmetler arasında, yerinde ve bilinçli bir seçim yapmak ihtiyacını duyarlar. Onlara bu olanağı, reklam sağlar.

Reklam, günümüz dünyasında üzerinde en çok konuşulan ve değişik yorumlara konu olan mesleklerden biridir.

Nedir reklam?.. Ne değildir? Ne işe yarar? Neye göre değerlendirilir?

Reklamcılar Derneği üyesi ajanslar olarak, mesleğimizi uygularken, reklam konusunda büyük bir bilgi eksikliği olduğunu görmekteyiz. Gazetelerde, dergilerde, TV'de, yollarda reklamlarla sürekli yüz yüze gelmemize rağmen, reklamın gerçek ekonomik işlevi konusunda, zihinlerde hâlâ bulanık imajlar olduğu kanısındayız.

Reklam, tüketici kitlelere erişmenin en verimli, en hesaplı yoludur.

Reklam, eğitim düzeyleri giderek yükselen insanlardan oluşan dünyamızda hem üreticilere, hem de tüketicilere hizmet eder. Reklam, satışların artmasına yardım ettiği için, üretim kapasitelerini artırır, birim maliyetini düşürür ve tüketicinin "markalı ürün"leri daha ucuza almasını sağlar.

Reklam, üreticileri, yeniliğe, yaratıcılığa ve daha kaliteli ürünler ve hizmetler gerçekleştirmeye özendirir.

Reklam, hür bir toplumun vazgeçilmez önkoşulu olan basının, o paha biçilmez bağımsızlığını serbestçe kullanmasına yardımcı olur.

Dünyanın en sağlıklı ekonomileri, reklamdan en çok yararlanan ekonomilerdir. Ulusal gelir düzeyi yüksek, gelişmiş ülkelerde reklam harcamaları da üst düzeydedir.

Reklamcılar Derneği olarak, reklam konusundaki düşüncelerimizi, kamuoyuna zaman zaman duyuracağız.

**REKLAMCILAR DERNEĞİ**

A & D Uluslararası Reklamcılık A.Ş. • ADMAR Reklam ve Pazarlama A.Ş. • AJANS ADA Reklam Hizmetleri A.Ş. • AYA Reklam Hizmetleri A.Ş. • BİRİKİM Reklamcılık Danışmanlık ve Ticaret A.Ş. • BİRLEŞİK REKLAMCILAR Ltd. • CENAJANS Reklamcılık A.Ş. • DELTA Ajans • E/K Ajans Reklamcılık ve Ticaret A.Ş. • EKOL Reklam Hizmetleri Ltd. • ERA Tanıtım Yayın Hizmetleri A.Ş. • FULMAR Pazarlama ve Reklamcılık A.Ş. • GRAFİKA/LINTAS A.Ş. • GÖZEL SANATLAR Reklamcılık A.Ş. • İLANCILIK Reklam Ajansı A.Ş. • İNDEKS Reklam Hizmetleri Ltd. • MANAJANS/THOMPSON Reklam İşleri A.Ş. • MARKOM/LEO BURNETT Reklam Hizmetleri A.Ş. • MERKEZ AJANS Reklam Hizmetleri A.Ş. • PARAJANS Pazarlama ve Reklam Hizmetleri A.Ş. • PARS/McCANN-ERICKSON Reklamcılık A.Ş. • PRİZMA Reklam Hizmetleri A.Ş. • RADAR Reklam A.Ş. • REKLAMEVİ Reklamcılık A.Ş. • REKLAM MORAN OGILVY & MATHER A.Ş. • REPRO Reklam Ajansı A.Ş. • ROTA Reklamcılık ve Ticaret Ltd. • YARATIM/FCB Reklam Hizmetleri Ticaret A.Ş.

**Figure 28**

## 2.4.4. Photogenia

Embellishment of the image by some techniques such as lighting, exposure, printing, etc. is called photogenia, which may cause the connotation in advertising photography. Barthes asserted that these techniques would be recognized as an artistic effect, however, as he

mentioned that "in photography...there is never art but always meaning..." (1981: 528).

In advertising photography, artificial lighting is mostly preferred to create the most effective atmosphere. For instance, in figure 27, only Eco and the sofa are illuminated, whereas, the environment fades away in the dark. This light is used to abstract and to advance him from the background. The reason for this lighting is to emphasize his very strong personality and social status so that all other things surrounding him are unnecessary except the sofa. Only the existence of him is adequate to interpret the meaning and the value of that object.
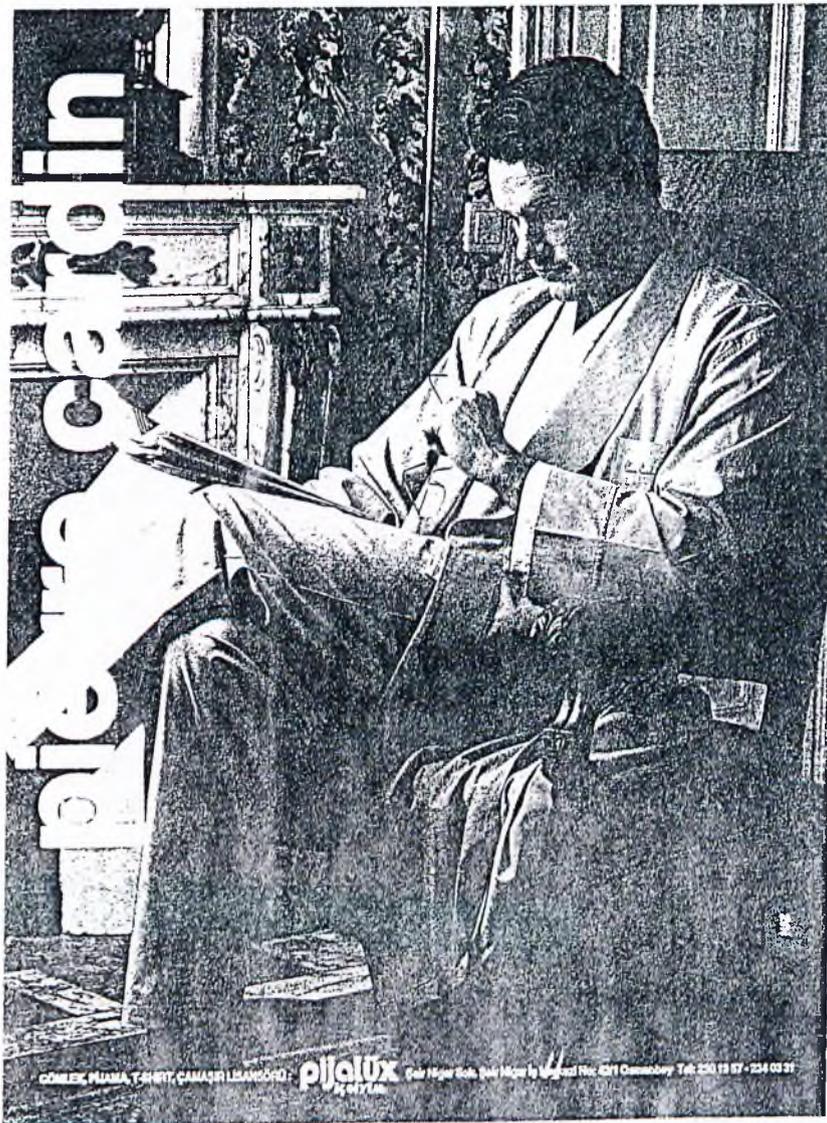


Figure 29

On the other hand, if the individual model cannot be identified, an extensive illumination might be preferred to signify the value of an object. For example, in figure 29, the pose of the model is almost same with the pose of Eco (figure 27). However, a soft light is given also to the environment in figure 29, to expose all objects. Thus values of the goods (wealth, intelligence, aristocracy, etc.) is derived from both the model and his surrounding. On the contrary, also the model cannot be identified in figure 30, she is abstracted from her environment by lighting that creates a mysterious atmosphere. Therefore, because of this special lighting, she connotes the mystery and seductiveness.
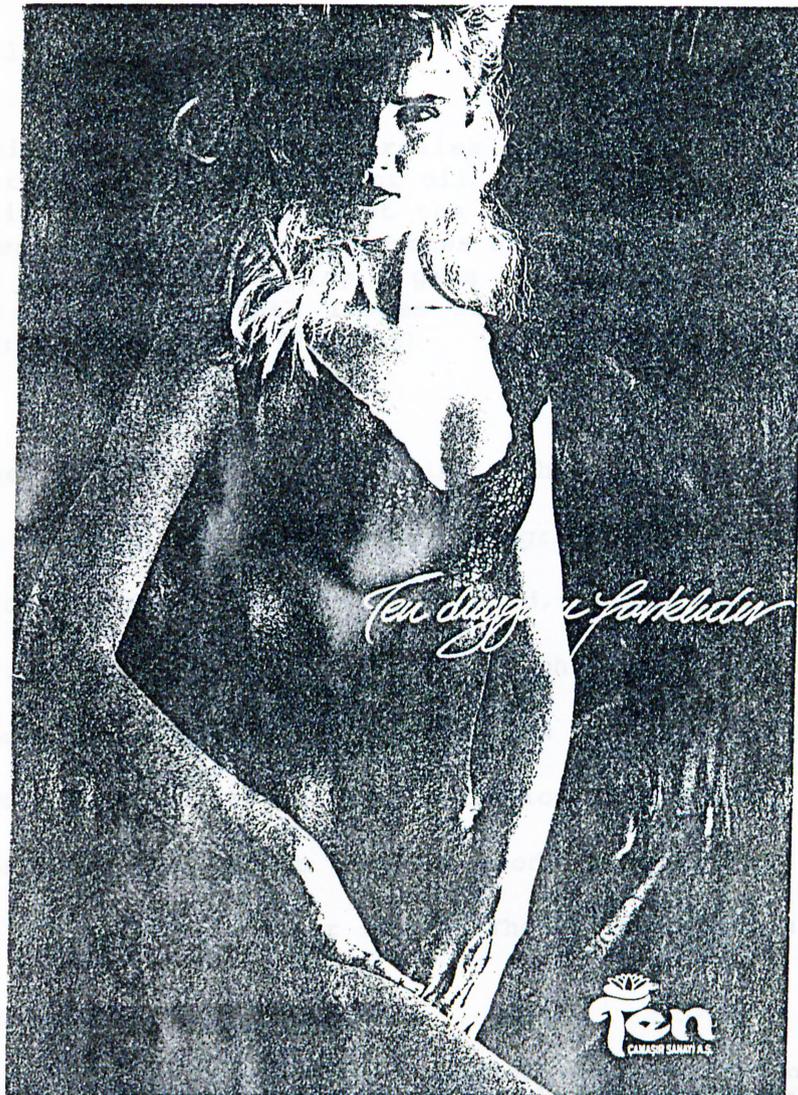
Figure 30

## 2.4.5. Aestheticism

According to Barthes, photography displays an aestheticism that "refers (damagingly) to the very idea of painting..." (1981: 528). Sontag also accede that photographs which are images themselves also allude to other images like images of painting (1979: 106). That's why the language of photography indicates some similarities with the language of painting.

Berger[9] clearly stated that there is a direct continuity between the language of oil painting and the language of advertising photography. He has written about the language of advertising photography as follows:

> [advertising photography]...relies to a very large extent on the language of oil painting. It speaks in the same voice about the same things. Sometimes the visual correspondences are so close that it is possible to play a game of "Snap!"- putting almost identical images or details of images side by side. (1972: 135)

According to Berger (1972) what value a painting has for its owner, is the same for a spectator of advertising photograph. Both of them grant the sense of ownership. On the other hand, an oil painting indicates what you have, whereas, an advertising photograph asserts what you may have. Consequently, aestheticism of advertising photography connotes spirituality and sophistication of painting, to remind spectators that they might possess goods represented in photographs as to appropriate to their images. Therefore, beside all

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[9] Berger classified the similarity between signs of the oil painting and advertising photography. Some of them have written as 'The gestures of models and mythological figures. The romantic use of nature...The poses taken up to denote stereotypes of women...The materials particularly used to indicate luxury...' (1972: 138).

its denotative and connotative meanings, an image in figure 31, expresses other messages depending upon the heavily cultural knowledge that is an aesthetic signified: the still-life. However, a still-life painting has valued the natural and the genuine, whereas, advertising images have been produced at most intentionally and artificially. Therefore, aestheticism of advertising is a fake to persuade spectators.

**Figure 31**



## 2.4.6. Syntax

In an advertising medium, we rarely confront several photographs that come together to form a sequence. In this kind of advertising,

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Linn'den sonra...

Linn'den önce...

Linn

Proteinli anti kepek şampuanı

Linn, içerdiği Piroctone Olamine sayesinde sürekli kullanımda kepeği önler. Formülündeki
katarınıza protein ile saçlarınıza başlar     sağlıklı kazandırır.

Linn     Linn

Figure     32

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meaning is not derived from one of the fragments but it depends on all images. For instance, in figure 32, the sequence of images indicates a before-after relation, so that connotation emerges from their totality: "If only you use our shampoo, you can prevent dandruff, so you will be happy".

## 2.5. Rhetoric in Advertising Photographs

It should be clear in this stage that, visual language of advertising photography requires a cultural knowledge both at its denotative and connotative levels. At first, readability of photographic images depend upon the receiver's knowledge of the photographic literacy. This first level of meaning is interpreted differently in accordance with the perceptive level of viewers. Second, symbolic messages (connoted messages) of images are interpreted according to the cultural and conventional background of receiver. That's why, on the contrary to source's intentions, photographic images may be interpreted differently by different people. Barthes clearly stated that "The variation in readings is not, however, anarchic; it depends on the different kinds of knowledge-practical, national, cultural, aesthetic..." (1986: 201-202).

Symbolic plane of an advertising photograph is constituted by some portions that direct different significations. Greimas called "seme", the minimal units of a language. And their combinations form "lexicons" (qtd. in Nöth, 1990: 318). Barthes claimed that connotation in an image is established "by an architecture of signs drawn from a variable depth of lexicons..." (1986: 202). Thus

according to him, the variability of readings depends on the combinations of lexicons and sub-codes.

Barthes argued that semes of connotation do not indicate exactly same meanings in the denoted sense, because, ideology and culture determine signifieds of connotation. Barthes has written that:

> signifiers of connotation...will be called connotators and the set of connotators a rhetoric, rhetoric thus appearing as the signifying aspect of ideology. (1986: 203)

Therefore, the set of all primary signs (denotative) in a photographic image establish the rhetoric of the advertising photograph. For instance, the image of a bird feeding a young one (figure 19) signifies a mother and her child by metaphor as a rhetorical figure.

A more extensive and systematic discussion of rhetoric in advertising images has been done by Jacques Durand[10] to find the visual transposition of rhetorical figures in images. According to him rhetoric is defined as "the art of fake speech" (qtd. in Burgin, 1982: 70).

Existence of a rhetorical figure is defined as a transformation that starts from a simple proposition to a figurative proposition. Figures are classified along two dimensions: "1) the 'rhetorical operation': addition/ suppression/ substitution/ exchange; 2) the 'relation' between variable elements: identity/ similarity/

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[10] Rhetorical figures in the advertising images was examined in the sixties by Jaques Durand when he collaborated with Roland Barthes at the Ecole Pratique des Hautes Etudes. English translations of this article are qouted from: Durand, Jaques. 'Rhetorique et Image Publicitaire'. Communications. 15 (1970): 70-95.

difference/ opposition" (Durand, 1987: 295). The rhetorical operation is placed mainly at the level of the syntagm, and the relation at the level of the paradigm. All the rhetorical figures are situated in the table 1, according to two criteria argued above.

| Operation<br>Relation | A<br>Addition | B<br>Suppression | C<br>Substitution | D<br>Exchange |
|---|---|---|---|---|
| 1. Identity | Repetition | Ellipsis | Homeophore | Inversion |
| 2. Similarity<br>-of form<br><br>-of content | Rhyme<br><br>Comparison | <br><br>Circum-<br>locution | Allusion<br><br>Metaphor | Hendiadys |
| 3. Difference | Accumulation | Suspense | Metonymy | Asyndeton |
| 4. Opposition<br>-of form<br><br>-of content | Anachronism<br><br>Antithesis | Dubitation<br><br>Reticence | Periphrasis<br><br>Euphemism | Anacoluthon<br><br>Chiasmus |
| 5. False<br>Homologies<br>-double<br>meaning<br><br>-paradox | Antanaclasis<br><br>Paradox | Tautology<br><br>Preterition | Pun<br><br>Antiphrasis | Anti-<br>metabole<br><br>Antilogy |

**Table 1**

## 2.5.1. Additive Figures

The first group of rhetorical figures is classified as <u>repetition</u> that is defined as the connection of visual elements according to an identity relation (figure 33). The distance between the identical image are also significant. For instance, narrow distance signifies the everyday usage of the product, whereas, if there is a wide distance, occasional usage of the product is indicated. On the other hand, if images are fused to each other "the continuous use of a

product is indicated" (Dyer, 1982: 162). Moreover, the repetition may be examined as a violation of a norm that is "a transgression of the realistic representation" (Durand, 1987: 296). For example, the seven days in a week can be shown with seven identical images, while, four images are used in place of the four seasons. The repetition is also the violation of the norm of the documentary and the informative picture. Durand has written that:

> In the informative part of a magazine, you seldom or never see the same picture twice. Then the repetition is a rhetoric figure, and it is specific to the advertising iconic language. (1987: 297)
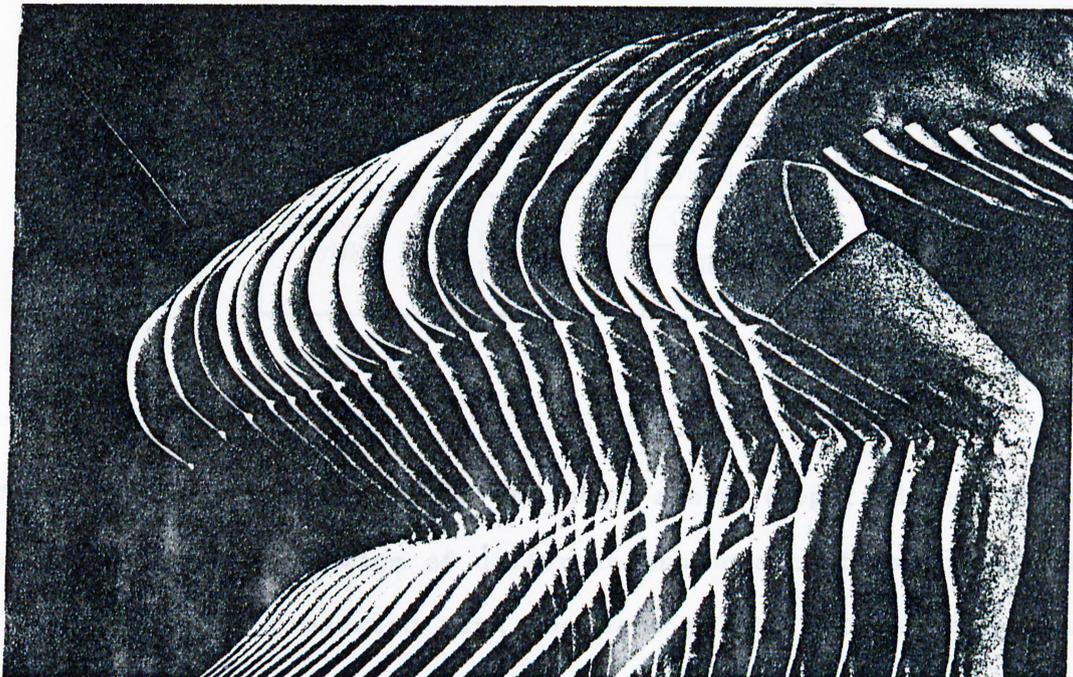


**Figure 33. Repetition**

The similarity is the second group of rhetorical figures. Durand differentiates three fundamental elements based on similarity figures in advertising picture: "1) the product (or the varieties of product); 2) the person(s) presenting or using the product; and 3) the form (clothes and attitudes of the persons, graphic aspects of the picture, etc.)" (1987: 298).

Figure of similarity is defined as "an ensemble of elements of which some are carriers of similitude and others of difference" (qtd. in Dyer, 1982: 165). Durand states several classes of similarity figures that are shown in table 2.

**Table 2.**

| ELEMENTS | | | TYPES OF FIGURES |
|---|---|---|---|
| THE FORM | THE PERSON | THE PRODUCT | |
| Same Form (abstract style) | Same Person | One Product | 1. REPETITION |
| | | Different Varieties | 2. PARADIGM |
| | Different Persons | One Product | 3. BALLET |
| | | Different Varieties | 4. HOMOLOGY |
| Different Form (concrete style) | Same Person | One Product | 5. SUCCESSION |
| | | Different Varieties | 6. DIVERSITY |
| | Different Persons | One Product | 7. UNANIMITY |
| | | Different Varieties | 8. ACCUMULA-TION |

First type of these figures are seen above (repetition). In the second type, the paradigm of different products that may occupy the same place, are presented with the same person who has a general configuration of the pose, in a similar attitude (figure 34). These kinds of advertising images are useful to show a range of products. On the contrary, in some advertising images, products are situated at the level of the syntagm, while, the persons, as paradigm. This third type is called "ballet" where the same product appears with different people. This kind of advertising indicates various employments of products. In the fourth type, both models and products are placed at the paradigmatic level, different people in

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**CENSAN**

Figure 34.

Paradigm

the same attitude shows the different varieties of products (figure
35). According to Durand, in this case, "there is a 'homology'
between the persons and the varieties" (1987: 298). Moreover, he
claims that:

> In the first four categories of similarity
> figures, the similarity of form corresponds to an
> abstract style: It expresses the unity of the
> product through the diversity of its
> varieties...In the other types of similarity
> figures, the diversity of form corresponds to a
> more concrete style; it presents the temporal
> process of the manufacturing or of the use of the
> product. (1987: 301)

Therefore, the succession indicates different uses of the same
product in different attitudes by the same person, while the
different varieties of the product is named as diversity. In

Figure 35. Homology

addition to them, some advertising images show the same product that is unanimously used by different persons (<u>unanimity</u>).



Bir Çizgi: Dünden, Bir Kalem: Yarından

Cross bir çizgidir,
geçmişten bugüne ulaşan...
Ve geleceğin kalemidir
Cross, dünü yarına bağlayan
çizgisiyle tanınır. Cross
sonsuzluğun tanınıdır,
kalemden önce varolan ve
hep zamanı yazan. Bıçım
sözünü bitirdiğinde yerini
Cross'un sonsuz varoluşuna
bırakır... Değerler simgesi
bir kalem, hep tek olan...
Zamanın ötesindedir Cross
ve zaman Cross'la değer
kazanır

CROSS
SiNCE 1946
Ömür Boyu Garantili Cross kalemlerinin Türkiye distribütörü Senek A.Ş dir.

Figure 36

Accumulation

Durand asserts that the last type of these figures which is called <u>accumulation</u>, is no longer a similarity figure (1987: 301). Thus, the figure of accumulation is constituted by a number of different elements without any similarity relation between themselves. These kinds of figures are used to carry the feeling of abundance, density, etc., whereas, they may convey the impression of chaos, confusion, etc. It is possible to find either the accumulation of persons showing different varieties of the product (figure 6), or the accumulation of objects without any people (figure 36).

Durand argued opposition figures that are "like the antitheses, present in the same sentence two elements linked by a relation of opposition; that belonging to a limited paradigm..." (1987: 304). In advertising photographs an opposition frequents between two competitive products (e.g. detergents, Pepsi and Coca Cola, etc.). Besides, the antithesis can also be treated for before and after usage of one product (figure 32).



k a d ı n  d e ğ i ş k e n d i r

Kadın değişkendir,
bir mevsim değişikliği gibi
aniden kendini yeniler.
Kadın değişkendir,
fırtınadan sonra ilk meltemler
gibi sakinleşir.
Kadın değişkendir,
duyguları ve düşünceleriyle
hep güzeli tercih eder.

POLİN

POLİN TEKSTİL SAN. VE TİC. A.Ş.
Bomonti Fırın Sok. No: 37 Kat 2 Şişli-İst. Tel: 233 02 54 (5 Hat) Fax: 241 63 28
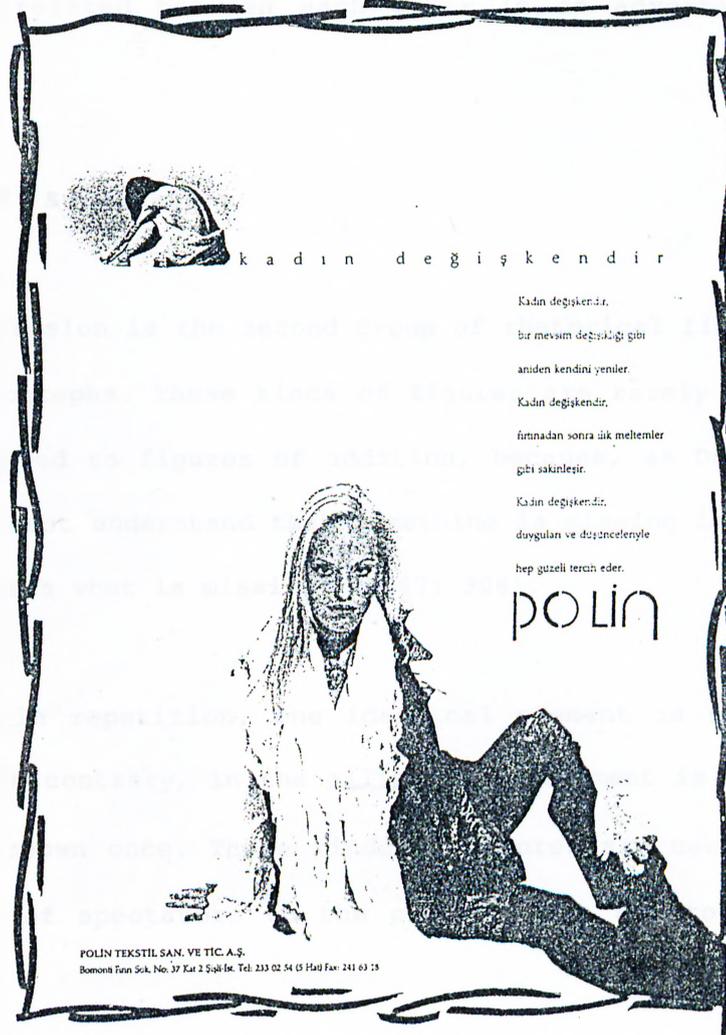
**Figure 37.**

**Paradox**

Double meaning and paradox are rhetorical figures that "play on the opposition between appearance and reality" (Dyer, 1982: 166). In classical rhetoric antanaclasis is defined as the same sounds that are repeated twice with different meanings, and, paradox is the name of opposite forms that is similar to the identity of content. In

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advertising photographs, if the same figure is shown twice, once in a real action and the other as a slide, a photographic print or the reflection in a mirror, then, there is a visual antanaclasis (figure 28). On the contrary, one product may supply a different appearance to the model. Thus, in figure 37, a woman who wears Polin's products, paradoxically becomes another woman. These last two figures (antanaclasis and paradox) are based on false homologies of elements that are related between each other in an advertising scene.

## 2.5.2. Figures of Suppression

The figures of suppression is the second group of rhetorical figures in advertising photographs. These kinds of figures are rarely used in advertising compared to figures of addition, because, as Durand argued; "the reader must understand that something is missing in the message, and then guess what is missing" (1987: 308).

As it is discussed in repetition, one identical element is shown several times. On the contrary, in the ellipsis, an element is left out, it even isn't shown once. These kinds of figures are used to direct the interest of spectators to the product, but not to the model (figure 38).

The second type of suppression figures are based on the relationships of similarity that is called circumlocution. The form of the missing element is indicated with similarity of another form. For instance, in figure 39, only shadows of persons are seen on the wall, whereas, models are left out of the screen.

Figure 38. Ellipsis

In the <u>suspense</u>, first image asks a question where the answer is delayed by the presentation of some other images.
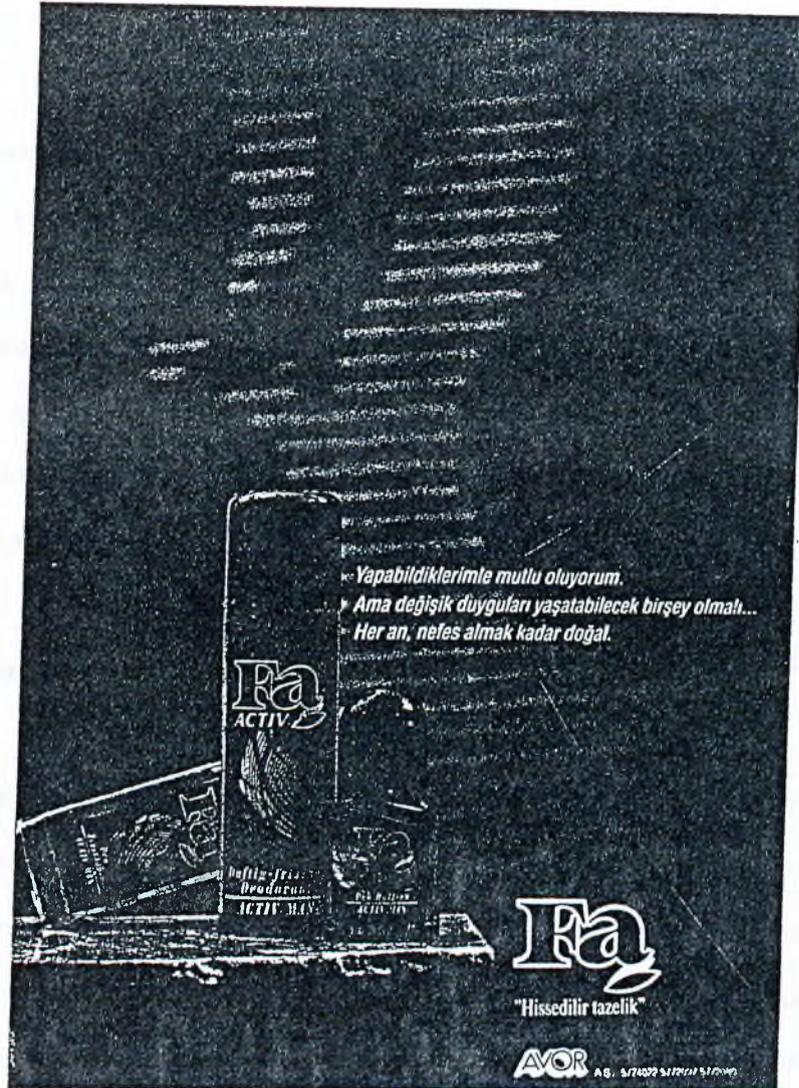
**Figure 39. Circumlocution**

The <u>reticence</u> depends upon the suppressive form of the antithesis.
For instance, in detergent advertising, two competitive products are
placed as the opposite of each other, while, one is covered with
white cartoon, thus, it is not shown because of a taboo or legal
restrictions.

Dyer defined the <u>tautology</u> that "a word is repeated, and although it
is sued in a different sense the second time it looks redundant

because the different sense is not obvious: 'A Volkswagen is a Volkswagen" (1982: 171).

Like the paradox, the preterition is a figure of suppression that is placed on the false homology. If an element is seemingly hidden, however, it is really visible, then, there is a visual transposition of the rhetorical figure of preterition. Visual preterition can also be seen in gestures of models. For example, figure 21 is an example of this where the woman model tries to hide her face, whereas, she is still visible.

## 2.5.3. Figures of Substitution

These kinds of figures are also often found in advertising images. They help to state original ideas in a different way. The simple substitutions are based on similarities of elements, where, one element is replaced with an identical one. The visual hyperbole indicates an exaggeration of objects (figure 40), on the other hand, the visual litotes shows an understatement of objects. For instance, a completely black page of a magazine for a shampoo that prevent the scurfy hair, is a good example of the litotes.

Some substitutions depend upon the similarities of content that are described as metaphor. Therefore, metaphor is defined as such:

> the transference of ideas or meanings from one
> context to another. In the comparison of objects
> it allows abstract concepts to be expressed
> visually: freshness can be presented by a block
> of ice. (Dyer, 1982: 175)

Thus, in the example given in figure 19, the meaning of a nest transfers from the visual representation of a room by metaphor.
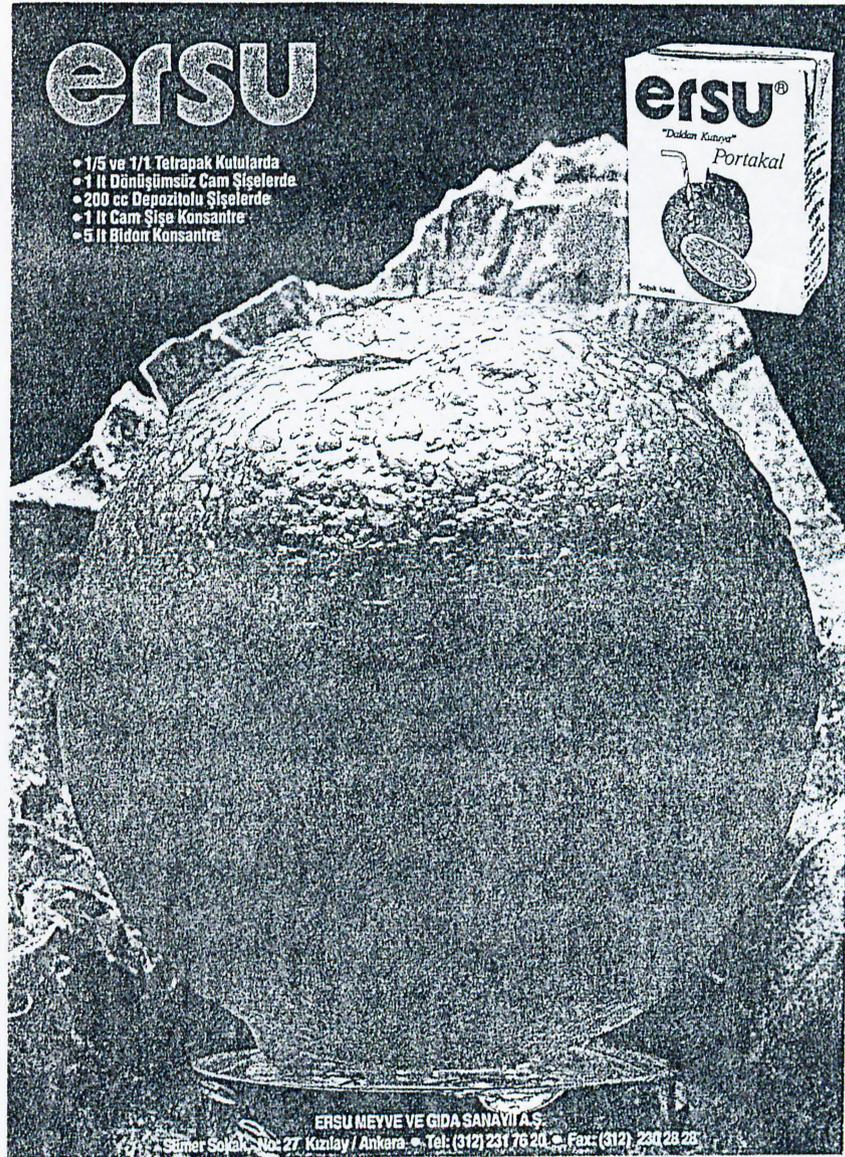


Figure 40.
Hyperbole

In the metonym there is a substitution between two elements where one is replaced by another that associates the idea of replaced one. Durand claimed that "A person is replaced by a hand, a car by wheel, the wool by a sheep, etc." (1987: 312).
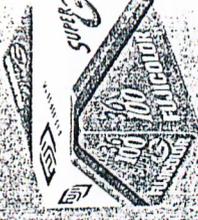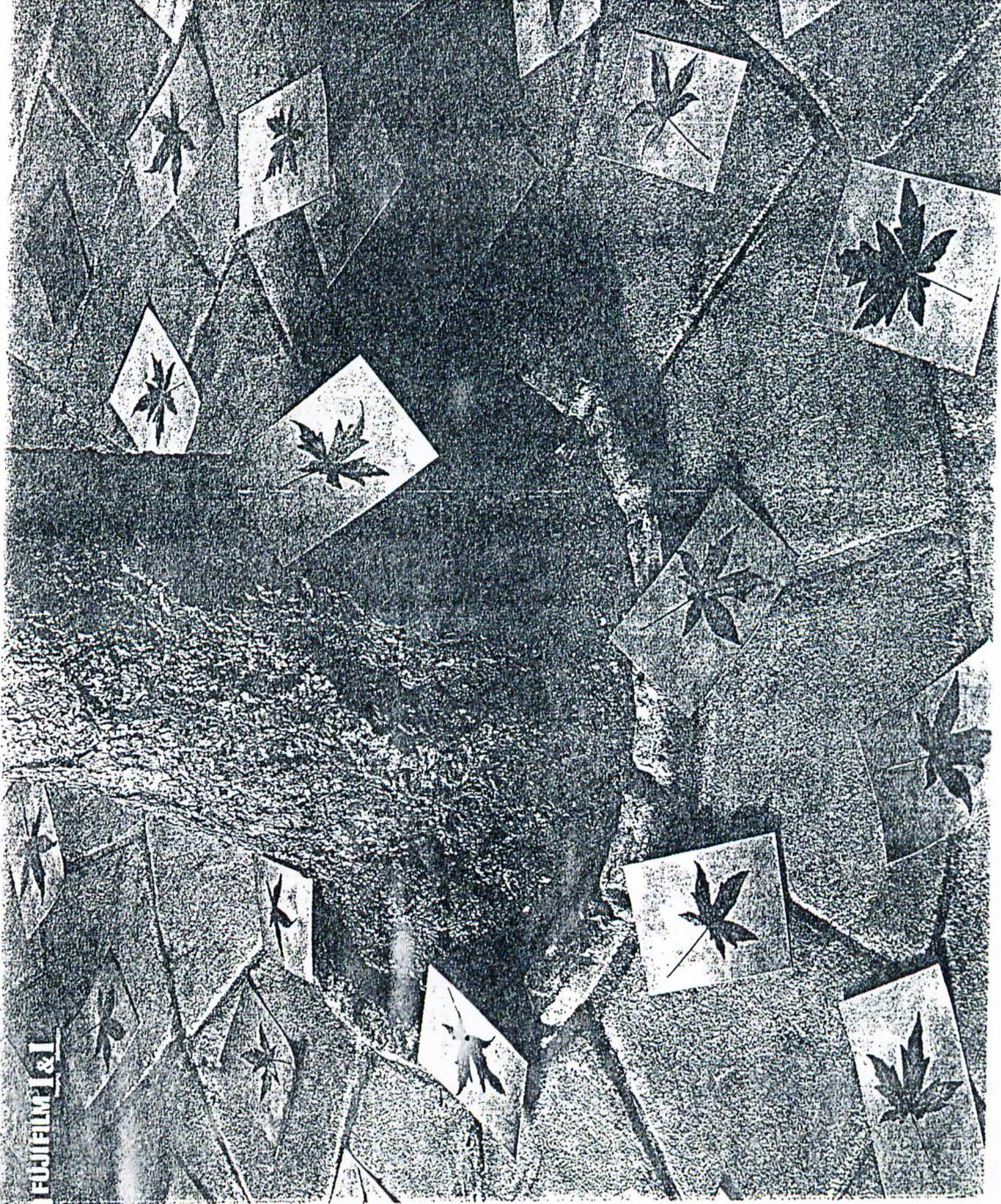
Figure 41. Pun

Mick also defined metaphor and metonymy such as:

> metaphor transposes the qualities of one object
> to a dissimilar object by way of implied
> comparison, crossing strata of reality through
> imaginative association, metonymy remains on a
> single stratum and through the principle of
> contiguity chooses a part of something to
> represent the whole. (1986: 206)

Substitution of elements depend upon the opposition relationship includes periphrasis and euphemism. Dyer stated that "periphrasis-a roundabout way of saying something-and euphemism-a mild or vague way of expressing something harsh or blunt" (1982: 175).

The pun is the substitutive figure homologous to the antanaclasis. For instance, figure 41 is an example of a visual pun where real leafs of a tree are replaced with photographic images of them.

The last figure of the substitution is called the antiphrasis. It is an iconic figure that paradoxically conveys an idea, which acts contrary to the physical reality. In figure 42, a ridiculous representation of the Eiffel Tower melts like a plastic, contrary to the structural reality of the metal.

## 2.5.4. Figures of Exchange

Modifications of the relations between some elements of the proposition constitutes the figures of exchange.

The figure of inversion is similar to the repetition, that, the elements of the proposition remain the same, whereas, their order is

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**Figure 42. Antiphrasis**

modified. For instance, the flowing of liquids is shown through upward (figure 43).

Another example of identical exchange is seen where the relative size of the elements are modified in an advertising image (figure 19 and 44).
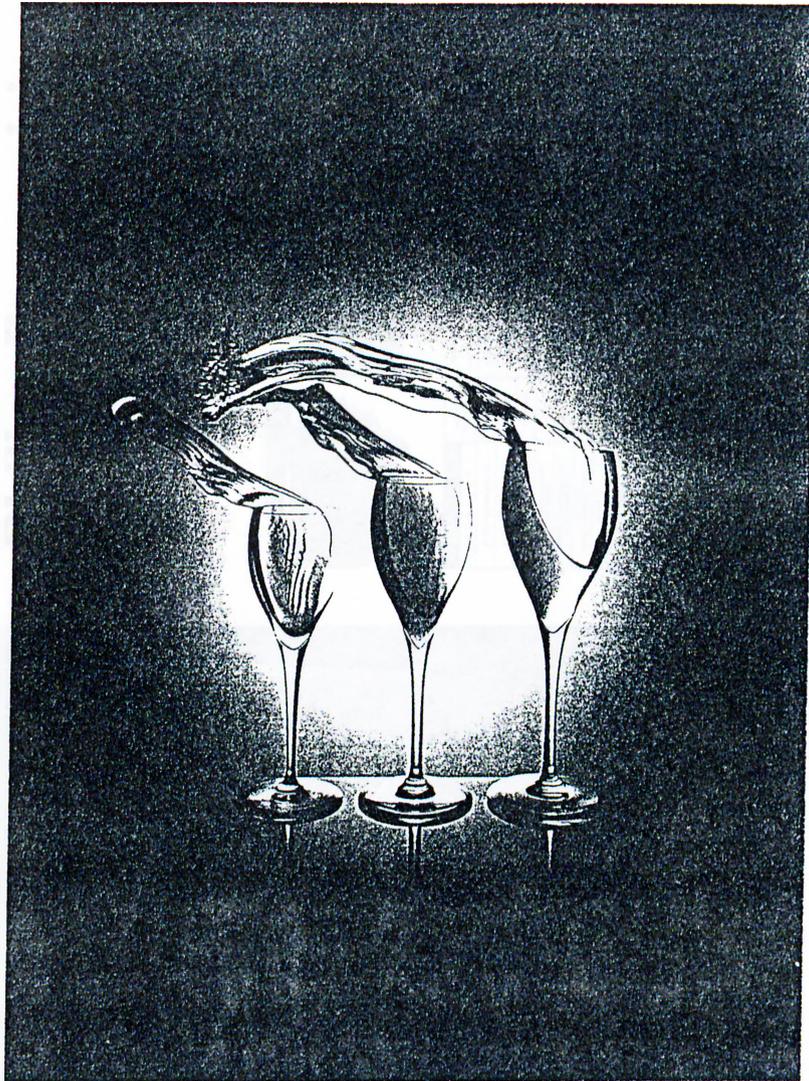
**Figure 43.**

**Inversion**

Dyer defined hendiadys as "the expression of a complex idea by two words connected by 'and'..." (1982: 176). In visual rhetoric, formal similarity between one abstract and one concrete element create the hendiadys. For instance, in figure 45, a cigarette package is shown like the concrete form of a sail.

In the figure of asyndeton, relations between elements of an image is broken off by suppressing the conjunctions. Figure 12 is an example of the asyndeton where an image of a head has been fragmented into its parts.

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Figure 44. Identical Exchange

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In the anacoluthon, the formal rules of the grammar are modified, thus, an impossible image is created by using a photo-montage (figure 4).

According to Dyer, chiasmus is defined as such:

> Another figure which involves the exchange of elements, although this time the 'grammar' may be correct. Visually this figure is present when, for example, two people are shown exchanging clothes: a father and son wearing each other's hat and carrying each other's newspapers....
> (1982: 179)

The antimetabola and the antilogy are the last figures of exchange that are based on false homologies. The antimetabola is defined as another figure of double meaning. For example, "An image can show a person the right way up and next to it the same person upside down looking uncomfortable" (Dyer, 1982: 179). On the other hand, in the antilogy, two opposite elements in the same proposition are connected paradoxically to each other: for instance, a girl with a bathing costume against a wintry landscape.
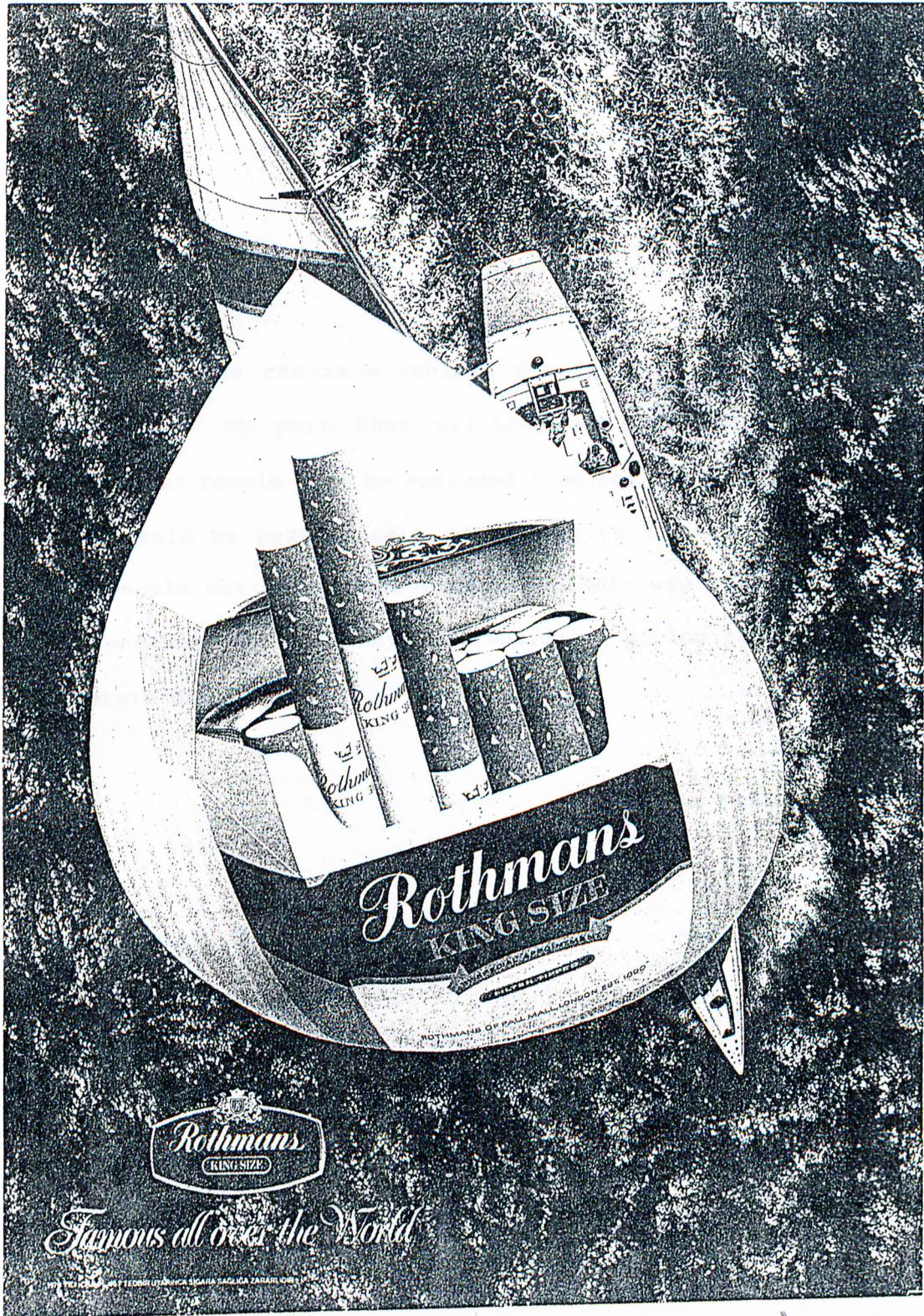
Figure 45. Hendiadys

# CHAPTER 3

As long as the car is a vehicle for the rich, it is with bitter feelings on my part that millions of good, hard-working, and industrious people will be excluded from the use of a motor vehicle, which would be particularly beneficial to the less well off, and which would not only prove useful to their way of life, but would also enhanced their Sundays and holidays, giving them a great deal of future happiness.

**ADOLF HITLER**

(qtd. in Flink, 1988: 264).

# 3. AN ANALYSIS OF AUTOMOBILE ADVERTISEMENTS FOR TOFAŞ TEMPRA AND RENAULT 21: A CASE STUDY

As it is discussed, human needs can be classified in a four-level hierarchy of needs. Fundamentally, transportation is also a human need that could be settled in the first level of the diagram in figure 1. In history, transportation had been required as a basic biological need that was necessary to provide the provision of favorable conditions for people. Nowadays, transportation is also a major activity of mankind to obtain movements. In this respect, Joseph Interrante stated that transportation is a real basic need which necessitates the consumption of cars. He has written:

> When automobile first appeared as a mass produced commodity after Henry Ford's introduction of the Model T in 1908, people bought automobiles because they met old transportation needs better than existing alternatives and offered new possibilities for movement. (qtd. in Flink, 1988: 28)

Today, on the other hand, consumption of cars doesn't satisfy only the basic biological needs, however, cars are the symbol of social status. After the 1950s, styling was born because of the consumer's demand for novelty. In the 50s, automobile industry shared out technological achievements and the mass production system that were constituted by Henry Ford in 1914. As the result of this development:

> American automobiles...become very similar to one another, and in this case too, there was little reference to function, the manufacturers collectively embarking on essays in pure style, to which consumers enthusiastically responded. (Heskett, 1987: 178)

As it is argued in this study, social meanings of objects are created by advertising. According to Baudrillard, brands that are the principle concept of advertising are an erratic lexicon that offers as a specific acronym. That's why, he claimed that the language of brand is a language of signals. Brands are used as a psychological label in our highly competitive capitalist system to differentiate products that haven't got any more technological superiority from others (Baudrillard, 1988: 17).

In this respect, although there are some technological differences between automobiles, their symbolic meanings and social situations are produced by advertising industry. By the consumption of cars, consumers do not only consume functional machines to satisfy their transportation needs, but also consume symbols to satisfy their social needs. According to Jhally, symbolic meanings of automobiles do not result from their physical structures:

> through the manipulation of the symbolic code, any object can take on any symbolic meaning regardless of its physical constitution. Thus an automobile could be elegant, sophisticated, youthful, manly, feminine, and so on. (1987: 37)

Jhally also argued that, in Marxist theory, meanings of objects were produced in accordance to their interactions with people in pre-capitalist era. However, capitalist society breaks these traditional relations between producers and objects. Nowadays, workers have only partial knowledge of the production process that are systematically hidden in capitalist society. However, these types of information may affect consumers' perception of goods, if they will become available. On the other hand, production processes that establish

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the partial meanings of products are emptied by capitalist system, whereas, advertising fills in this gap with imaginary meanings that are not available elsewhere. Consequently, mystification of the real information (meaning) of an object causes the fetishism (Jhally, 1987: 48-52). Jhally, thus, defined the fetishism in accordance to Marxism as such:

> The fetishism of commodities consists in the first place of emptying them of meaning, of hiding the real social relations objectified in them through human labor, to make it possible for imaginary/symbolic social relations to be injected into the construction of meaning at a secondary level. (1987: 51)

Moreover, Jhally claimed that the theory of fetishism is indeed a theory of mystification. He also distinguished mystification from symbolism, because "the former seeks to give false meaning to something that already has meaning" (1987: 39).

For semiotics of advertising photography, myth is a process of the exchange of messages about products in a communication system between producers and consumers. According to Barthes, myth is a second language that is related with the first:

> In myth, we find again the tri-dimensional pattern...the signifier, the signified and the sign. But myth is a peculiar system, in that it is constructed from a semiological chain which existed before it. It is a second order semiological system. That which is a sign (namely the associative total of a concept and an image) in the first system, becomes a mere signifier in the second. (1984: 114)

Therefore, myth is a signification system that is related with the cultural, historical and ideological backgrounds of its viewer. In this respect, myth is a second order semiological system that is

established in the principle of connotation. For Barthes (1984), if the denotative level is the level of language, then, the connotative level is the level of myth. Nöth also defined that "Myths consist of connotative meanings which are, so to speak, engrafted in a parasitic fashion onto a denotational level of meaning" (1990: 376).

Myths of consumers are important for advertising industry, too. Advertising does not only associate goods with human needs, but also presents objects in a mythical scene to hush up the alienation between producers and products.

In this chapter, some automobile advertisements for Tofaş Tempra and Renault 21, are analyzed as an example of advertising myths in accordance to the theory of connotation. Automobiles are good examples for the mystification of objects. Workers of automobile industry are only one part of the production process, thus, they don't know where these automobiles come from and where they go. In this sense, automobiles are mythical objects, because, their real meanings are hidden. Advertising fills in this empty area and provides meanings. Therefore, people-automobile relationships are mediated through advertisements.

For instance, in figure 46, an advertisement image stands for Fiat Tempra in some respects to create a reference to an idea. As it is asserted in the study, mechanically produced images (advertising photographs) do not duplicate the outer world, so they are not simply the reflection of the external reality. Therefore, to understand the meaning of photographs, we need to ask how these photographs organize reality and how these images could have been

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constructed. First of all, figure 46 is a sign that is formed by the photographic representation of two cars and an abstract background (signifier), and mental representations of them (signifieds) that are constituted in the mind of a viewer. Interpretation of this photographic sign is a mental activity that requires some sort of training and that is learned by experience. If a photograph is perceived as a sign, then this primary signifying system may be taken by another system in order to constitute its expression plane. This second system is called a connoted system whose content plane is established by the set of some cultural units that are related with historical and ideological knowledge of the receiver. As it is argued in 2.4., connotation procedures in advertising photography are realized at the different levels of production techniques and in order to interpret the connotative meaning of an advertising photograph, the viewer must receive the first signifying system.

In figure 46, two cars are represented in a mysterious atmosphere. As it is discussed in 2.1.3. the value of goods is derived from the mutual relations of objects, people and background setting that are represented together, whereas, this artificial background abstracts cars and breaks their relations with other things that may be existing around. Moreover, cars disappear in this artificial background and spectators cannot perceive where these cars come from, and go, thus automobiles are mystified. On the other hand, except its abstract background setting, there is nothing that constitutes the meaning of cars in the visual text. This abstract background displays an aestheticism that connotes spirituality and sophistication of painting (see 2.4.5.). Therefore, value of cars is

derived from a fake aestheticism which claims that these cars are as valuable as a painting.



**Figure 46.**

Beside this visual text, linguistic text which directs viewers' interpretation of the visual image, that orders to transcend both yourself and your environment. This text also offers a clue with huge letters that indicate how to transcend yourself. These letters dwarf the visual image and become the dominant sign of the advertisement. Thus the brand name of objects diminishes the physical existence of automobiles, so as to mystify itself; not any automobile but Fiat Tempra. This is a myth of brands that is vital in contemporary capitalist societies to survive in a competitive market. Nowadays, consumers do not require physical objects, but, they consume brands, that's why, for instance, Levi's or Lee Cooper is more important than physical qualities of denims.

Furthermore, one more connotative meaning exists in figure 46, that is formed by the syntax of two photographs. As it is stated in 2.4.6., connotative meanings of this kind of photographs depend on the sequence of all images. However, there is an unusual sequence in this image, because, the first car is represented from the back, whereas, the second from the front side. This sequence can be interpreted in Arabic Cultures as a driving of car. On the other hand, people in our culture, read from left to right. Because of this reason, this advertisement signifies a backward movement that is not a natural way of driving.

On the other hand, this syntax may connote another message that is also stated in the written text. The first car on the left seems as it is passing in front of viewer, because back lights of the first car signify speed. Thus, it transcend the other people who haven't got a Tempra. Viewers are not in possession of this first car, because its pose from back and its opaque appearance denies access to any spectator who wants to get into the car. Besides, the camera angle sublimes it. In this respect, this first car seems like a black-box. On the other hand, the second car on the right presents itself with a semi-transparent structure. Spectators, in this case, have a chance to identify themselves with the driver of this car, because a silhouette of the driver could be perceived in the second automobile. Therefore, this sequence signifies a message that; if you want to transcend yourself, your environment and other automobiles, you have to possess a Tempra, because, only a Fiat Tempra can follow the Fiat Tempra.

Figure 47 promotes another Tempra that uses the same concept as in figure 46. Both of them abstract cars from a natural environment and represent automobiles as an aesthetic object. However, in figure 47, aestheticism is directly transferred from a painting that is shown with the car. Linguistic text directs spectators through the signifieds of the image and to control the signification of the intended message. Thus, value of the car is derived from the painting. On the other hand, this is a fake value, because one property of a painting is its uniqueness that makes it valuable, whereas, a car is only one car within other millions that are produced industrially. Painters and their ideas, ideologies and also, messages are other characteristics of paintings that create their values. However, designers and their ideologies are not as important in capitalist system.

As it is mentioned in 2.4.5. there is a direct continuity between the language of oil painting and the language of advertising photography. Both of them construct images in the same way, so the visual correspondences are so close to each other. However, figure 47 doesn't allude to images of oil painting, whereas, the automobile is directly shown as an art object, so it grants the sense of ownership (see 2.4.5.). On the other hand, contrary to functional purposes of automobiles, an art work is an object that exist for itself. However, figure 47 materializes art, because this image indicates a painting that is transported like goods.

Barthes compared automobiles with Gothic cathedrals that are another forms of an art as such:

> I think that cars today are almost the exact
> equivalent of the great Gothic cathedrals: I mean
> the supreme creation of an era, conceived with
> passion by unknown artists, and consumed in image
> if not in usage by a whole population which
> appropriates them as a purely magical object.
> (1984: 88)



Figure 47.

Consequently, the advertisement in figure 47, consumes the myth of fine art and mystifies the automobile in order to represent the car as valuable as an art object.

Figure 48 is the last example of an advertisement for Tempra. In the visual side of this ad, Tempra is represented with two persons that constitute the meaning of the car. Linguistic text that is designated as an idea of the male, directs our interpretation of the meaning of an automobile; beauty. The idea of beauty is transferred from the female model to the car by metaphor, although there is no

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similarity between them. That's why, transference of the idea is forced by linguistic text.



Figure 48.

In this image, the female model shows a seductive appearance. Reasons that make her the alluring figure of this commercial scene are several; first, her dress is a kind of an evening dress that is worn at dinners or evening parties. Second; her make-up is significant that is connected with night-life. Because of these reasons, she is associated with certain events, so she becomes a symbol (see 2.2.1.). Therefore, she symbolizes a person who is amused far into the night. Moreover, the bodily posture of the woman indicates a sexual behavior. As it is argued in 2.4.2. poses of models lead to connotation that depends on the existent store of stereotypical attitudes in a culture, moreover, poses of people

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designate, so as to connote their social situations. In figure 48, the female model is caressing the car, whereas, she is not interested in the male model who is looking attentively to her. She is turning her gaze away from him, thus, she is withdrawing from any current relationship with the male. Although the female model protects herself from direct scrutiny, her behavior implies some sort of submission to the male's attention, since she is not running away from this gaze. Because of her momentary indifference, he thinks of buying a Tempra to take her attention. His idea shows another myth of the contemporary capitalist culture that possession of a car is a prerequisite for possessing a woman.

Consequently, Tempra is promoted with a slogan that commands to transcend yourself. Moreover, these advertisements connote aestheticism and beauty that are transferred from different contexts (e.g. a painting or a woman), in order to invite spectators to possess a Tempra.

On the other hand, Renault 21 advertisements are organized on a slogan that is defined as "extraordinary feelings". In this case, automobiles are associated with lifestyle, and advertisements' contents indicate the effect of owning or using these cars, that is also explained in linguistic texts. As it is discussed in 2.4.3., the meaning of an advertising photograph comes from the objects photographed and association of the meaning of objects with ideas may cause connotation. For instance, in figure 49, an automobile in front of a mansion is presented with two models. The value of car is transferred from both the mansion and models. In this image, we are again facing with a second order semiotical system that is

established by the signifier which is a sign in a first system (the associative total of a photographic image and mental representations of things that are represented in the photograph) and the signified (a concept that is expressed by the signifier) (see the model of denotation and connotation in figure 17). Thus in figure 49, there is a global signification that is the correlation of the signifier (purposeful mixture of a mansion that is built out of a marble, smartly dressed models that are seen to share a special time, a bottle of champagne that is the symbol of celebrations) and the signified (wealth, luxury and entertainment). The associative total of the signifier and the signified creates the value of the image. Therefore, the extraordinary value of the car is constituted by the transference of this extraordinary scene.

The idea of wealth and luxury is also indicated by costumes of models. Their fashionable dresses signify their high social status and wealth. For instance, the male model is wearing a white muffler, but it is not worn round his neck for warmth. This muffler is used as an accessory object to signify the social situation of the male model. Thus, there is a signifier (white muffler) and a signified (a social group which the male model takes part in it). This group can be symbolized by İbrahim Tatlıses, Küçük Emrah, etc., and their life style; they used to be a poor people, but, somehow, nowadays they are rich and popular persons. Therefore, they consume signs and symbols of higher classes that are formed by objects, furnitures, costumes, etc., in order to attain social status (see 1.1.).

In this image, the male model seems to be in a higher social situation than the female model. Reasons that make him powerful and

attractive than the woman are shown by their poses. First of all, the pose of the woman, that points out her position, is significant.



**Figure 49.**

According to Goffman, the knee bend posture is read as an acceptance of subordination, a definition of ingratiation, submissiveness and appeasement (1979: 46). Therefore, the female model in figure 49 expresses an appeasement and a subordination, furthermore, she is trying to ingratiate herself with the man. On the other hand, the smartly dressed male model who is haughtily looking towards the woman, holds the bottle like his sexual organ. By this pose, he seems to be sure of his sexual attractiveness and desire. In this respect, he becomes the seductive figure of this advertising image. This is the myth of playboys, therefore, the advertisement in figure 49 asserts that if you possess a Renault 21, you will become a playboy so you can feel some extraordinary emotions.

Moreover, this commercial scene may narrate the traditional story of Cinderella who was sought out by the prince and got married. In figure 49, female model insistently shows one of her shoe that is utilized to identify Cinderella by the prince. Despite her poverty, the prince took her to his palace on his white horse. Therefore, they are celebrating their happiness. Cinderella is a tale story, however, nowadays, it is possible to find variants of this myth in our society.

We may find another Cinderella story in figure 50. In this figure, an automobile is represented on a raft, against a natural background scene. This image illustrates a fairy story, whereas, the car appears as it has fallen from the sky. If the scene is analyzed without the car, then, it connotes a naturalness, thus, an innocence. The fairy like female model is somewhat equated with sex, because, her naked body under a white dress is still perceivable. On the other hand, the meaning of this model is derived from her relations with other objects and the environment. Therefore, she becomes the symbol of the naturalness and the innocence. Consequently, the prince seeks out his innocent Cinderella again.

Objects on the raft such as barrels, boxes, ropes, lanterns, etc., are significant to connote self proficiency to survive. Therefore, as it is also defined in the written text, these people seek adventures and Renault 21 gives the possibility of an adventurous life. Moreover, background setting reinforces the idea of the adventure. People on the raft pass over a lake that is a natural barrier between two lands. The written text explains that this

barrier is a border of the life, and sometimes one wants to leave the ordinary life behind. The photographic image in figure 50



**Figure 50.**

represents a usual landscape that symbolizes where these people are coming from (an average lifestyle). However, the image hides any information about where they are going to. Therefore, they are going to the misty place that signifies the adventure and extraordinary lifestyle. Consequently, Renault 21 is represented as a mediator between people and extraordinary feelings, thus if you possess this car, you will feel these emotions, too.

As it is argued, Barthes defined cars that are equivalent of the Gothic Cathedrals. Automobiles, on the other hand, are equal to horses in our culture. In this culture, male values had been derived from their relations with three things, that are; a horse, a woman and a weapon. Nowadays, cars are substituted for horses, whereas, the capital, thus, buying power is equalized with the power of a weapon. Thus an ancient myth is still living, that is transformed in another form; a car, a woman and money. In this manner, social status of males depends upon their cars, women and the wealth.



Figure 51.

In figure 51, an extraordinary setup represents all these properties that show a lifestyle and social situations. For instance, four people who are admiringly looking at the car like an art work, signify bourgeois lifestyle and their pleasures; at the end of working hours, to repair to a party for an exhibition. Last, social situations of people who are in possession of this car, are also

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manifested in the advertisement that invites viewers to challenge usual behaviors; if you have a Renault 21, you can give a party in Pamukkale, so, you can place a piano and park your car on an unusual natural site which must be preserved.

# 4. SUMMARY, CONCLUSION AND RECOMMENDATION FOR FURTHER STUDY

## 4.1. Summary

The purposes of this study are to survey the selected approaches of semiotics to examine the system of advertising photography and to analyze relationships between codes and messages in communication through advertising photography.

Chapter Two of this thesis considers a framework for analysis established by semiotics. In order to analyze the system of advertising photography, first the integral and concrete object of the system is defined. Saussurian notions of language (langue) and speech (parole) is modified and the system of advertising photography is stated as a language without speech.

Some writers claimed that, mechanically produced images duplicate the real world, so there is a limited distance between parts of a sign. On the other hand, this study asserts that photographic images do not copy the real world, but they are derived from the outer reality. That's why, photographic representations merely stand for an object in some respects. Consequently, because of the manipulation of outer reality, photographic signs are also arbitrary, conventional and unmotivated.

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Generally, syntagmatic and paradigmatic relations, determine everything in a system. Thus, in a text, combinatory usage of signs specifies syntagmatic relations, whereas, mental associations of signs that may occupy the same place create paradigmatic relations. In this manner, background settings and objects that may be in possession of same place, form the paradigm, while, the combinations of paradigmatic choices construct the syntagm of an advertising photography. Besides, values of signs in the system of advertising photography depend upon the syntagmatic relations because, as it is discussed, the value of a thing is derived from the mutual relations of elements between each other.

The relationship between the photographic signifier and its referential object is argued as photography and reality. As it is stated, in order to perceive an advertising photograph and to receive messages from it, one must learn the visual codes of photography. Therefore, advertising photography is not just a mere medium of information and communication, but a process that actually establishes the meaning of reality.

Moreover, there are three kinds of relations between the photographic representamen and its referential object: icon, index and symbol. Advertising photographs can be classified as icons of the marketing communication because of the similarities between the signifier and its referential object. However, resemblance between photographs and their objects do not require any actual existence. Second, light rays reflected from objects enables a photographic image, and, because of the causal relationship between the photographic image and the represented objects, an advertising

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photograph is defined as index. Lastly, if the represented objects are associated with certain events, an advertising photograph becomes the symbol of the consumer culture.

The interference of a new meaning and the derivation of knowledge depends upon the abduction. Therefore, effectiveness of advertising photography is determined by the abductive interpretations of messages. At the end of this process, abduction forms an explanatory hypothesis about the text from effect to cause.

Advertising photography is distinguished in three different types of messages. First of them includes the coded linguistic messages that are constituted by brand names, verbal commentary, etc. This text avoids any misinterpretation and direct viewers' signification of the visual images. Beside this linguistic text, resemblance between the photographic image and some real objects forms the second message of advertising photography, that is, an iconic message. If spectators receive this visual message, then, they could reach the third message that is called symbolic message of the image. Furthermore, the economic realities of the consumption system constitute another message that is defined as a hidden message. According to Nöth, instead of the imperative messages (Buy this), more philantrophic slogans are used such as "enjoy it, test it, come near, etc..."

Although a photograph is asserted as an uncoded message that lacks any articulation, iconic signs are also coded because of their arbitrary, conventional and unmotivated features. Linguistic units are articulated in two levels that are called monemes and phonemes.

On the contrary, iconic signs are constituted by three different units. Non significant but distinctive units of an iconic language are called figures that create meanings when they are combined together. Second, some distinctive characters of objects that help to identify these things are called signs. Visual image as an icon that stands for an object by means of similarities is defined as a seme that is the last unit of articulations.

Fundamentally, significations of photographs require the basic knowledge of a photographic literacy. That's why, interpretation of the meaning of an advertising photograph, at least, depends upon the perception and the recognition. Because of this reason, photographs are coded messages also at their iconic levels. Besides these mechanisms of perception and recognition, photographic codes are operating at connotative level in accordance with the cultural and conventional background of a viewer.

If denotation is defined as a primary, standard and core meaning, then, connotation indicates the secondary meaning in a sign. Therefore, connotation is defined as a system whose expression plane (signifier) is formed by an expression and a content plane of a signifying system, whereas, the content plane (signified) is constituted by the set of cultural units that are related with historical and ideological knowledge of the receiver. Connotation procedures in advertising photography are realized at different levels of production techniques. Either the modification of the reality with special effects, poses and objects that are represented, or photogenia, aestheticism and syntax cause connotation. Because of the different kinds of cultural and

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ideological knowledge of viewers, connotative meanings of advertising images may be interpreted differently.

The set of denotative signs that constitutes the expression plane of a connotative system is called connotators. Moreover, the group of connotators establishes the rhetoric. Barthes stated that rhetoric appears as the signifying aspect of ideology. On the other hand, Durand claimed that rhetoric is the art of fake speech. According to him, existence of a rhetorical figure in advertising photography is defined as a transformation that starts from a simple proposition to a figurative proposition.

Chapter Three examines selected automobile advertisements according to a framework that is established in the principle of connotation.

Chapter Four represents the summary, conclusion and recommendations for further study.

## 4.2. Conclusion

Industrially produced objects are practically useful and functional things, but they do not have a meaning in themselves. In this manner, meanings of these objects are created by advertising. Nowadays, we are surrounded with a lot of advertising images that are one of the major forms of mass communication used in consumer society. However, advertising photography is not just a mere medium of communication but a process that actually establishes the meaning of its own reality. Moreover, advertising images are icons of the

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marketing communication that are used to create a consumption desire to sell products

In order to understand how meanings are produced and how images are constructed in the system of advertising photography, relationships between codes and messages in communication through this system, must be examined. In this sense, a scientific method is needed for an effective analysis that is established by semiotics. Thus, consumers can become conscious about advertising photography.

Consequently, this thesis offers a semiotical framework to analyze advertising photography in Chapter Two. Moreover, in Chapter Three, a case study is presented that examines connoted values in advertising photographs for Tofaş Tempra and Renault 21.

## 4.3. Recommendations for Further Study

With an interdisciplinary subject such as semiotics, it became attractive to investigate without limits. More data is left out than could be included. For instance, psychology and psychoanalysis that are related with semiotics and advertising is avoided. Due to the limits and focus of this study, subliminal meanings and unconscious messages of advertising photography are not studied. For data in the field of the perception of visual images, Arnheim (1974), Gombrich (1960) and Goodman (1981) offered a major starting point. Moreover, one will need to get to Key (1973 and 1976) for data relating to subliminal meanings with unconscious messages of advertising.

This study is urgently suggested into the relationship of advertising and consumer culture. However, the limitations of the study would not permit neither to argue for or against the advertising industry, nor to explain its thesis. Some sources concerning the relationship between advertising, consumer culture and capitalism are Jhally (1987), and Schudson (1984). Moreover, Packard (1960) offers a motivational research in advertising to explain why and how advertising operates for whose benefit. Besides, Ewen (1976) constitutes the dialectic of the history of consumer culture that depends upon social and economic changes of capitalism. For a contemporary theory about capitalism and sociological analysis of the consumer culture, one is recommended to read Baudrillard (1988).

The philosophy of photography and its effect upon cultures, is suggested as an area of this investigation. Sources that are related with the theory of photography are: Flusser (1984), Sontag (1979), Barthes (1981, 1986 and 1992), Strivatsan (1991), Berger (1972, 1982), Squiers (1990) and Derman (1991). Moreover, several papers about semiotics of photography are brought in by Burgin (1982).

Finally, some sources that comprise the relationship between semiotics and marketing are: Sebeok (1987), Dyer (1982), Goffman (1979) and Mick (1986).

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