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Communication of Advertisement with Consumers in Terms of Indicators

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Abstract

Visual communication is an inevitable part of social life nowadays. In today's world, communication is quite intense and for people to observe every chart around themselves is out of the question. Charts have invaded the lives of people more than they did in the past. Companies and brands use the strength of charts to put their products before others, to increase their memorability and affordability. Advertisements are representation mechanisms and chart systems that are the shortest and most effective ways to communicate with people visually. Influences of charts in creation of successful brands have been recognised and with more and more intense studies, semiology is improving day by day in this era of visual symbols. The purpose of this study is to help the advertising language to be understood better, which leads to the consumption habits of individuals, especially in the advertisement world and affects their attitudes and behaviours.

Keywords: Chart, semiology, visual communication, advertisement, mass communication, consumer, image, perception.

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1. Introduction

The pop-art period, which started in the USA in the 1950, socialised the consumption society. In order to connect and reach producer firms to consumers, advertising and brand perception was developed.

The increase in consumer products and the aim of companies to convey the difference between one company from another company to the consumer is the foreground of advertising. In consumer societies, the aim is not only to buy the product that is needed but also to buy the best one. A company that asks the question 'What will we do differently from other companies?' has discovered that the answer is advertising, and it aims to reach people through visual communication tools. Currently, it has become a phenomenon that affects people greatly. Visual messages emerge at any moment in our daily lives. Human beings are exposed to thousands of visual communications in their daily lives. The person who is exposed to visual communication cannot, of course, perceive and evaluate all these communications. However, the purpose of visual communication tools is to reach the target audience, to communicate the message to the main message recipients and to make them evaluate it. For this reason, designers use certain pointers to enhance the memorability, reminiscence and sanction power of the messages.

Visual media tools are forms that surround the whole life of modern man. And the indicators used in visual communication tools play an important role in being able to open people's senses and attract attention. This study aims to take a close look at the semiotics of consumer communication in visual communication, which is the language of advertisement.

2. Semiotics

Pointers are more invasive in modern human life than in the past, perhaps with the increasing proliferation with which they produce with their own hands. In today's societies, where consumption is particularly encouraged, pointers in advertisements have become more important. In a century which has fierce competition as never before, companies and brands take advantage of the power of pointers to take their products a step ahead of others, to increase their persistence and to turn their desire for purchase into continuity. Indicators are becoming quite talented tools in the hands of those who know how to use them. Indeed, from now on pointers are now the means that complete their tasks completely and as they are programmed, as well as without encountering any resistance. It is obvious that to solve the deep and surface meanings of pointers is open for interpretation in our day, which unquestionably is the information and communication era. For this purpose, starting from the definition of display in the research, the types of pointers, their usage areas, historical process and their place in the advertising world have been mentioned. In order to provide a better understanding of the subject and to understand its effects on human behaviours from the moment the code is coded, an examination of the process of recognising, perceiving, associating, classifying, interpreting and responding to the message has also been attempted. The purpose of the research is to help to provide a better understanding of the language of advertisement, which affects the attitudes and behaviours of the consumer in particular, and which dominate the consumption habits of the individual. For this reason, resources such as communication, linguistics and sociology have been utilised in a topic that is so broad namely – pointers and semiotics, and which is closely related to many sciences. Thus, the social and vital dimension of the subject has also been considered.

2.1. Development process of pointers

Starting from ancient times, various ideas have been put forward on this concept, and various thoughts have been put forward on the language, which is a series of pointers. The stoic opinion of the pointers has distinguished among the material object, the material symbol and the meaning. In the works of scholastic philosophy in the Middle Ages, important ideas about the forms of meaning were

put forward. Semiotic theory was also a current topic during the period of philosophical and experimental philosophy in the 17th and 18th centuries. In this period in which a general theory of language and meaning was designed, J. Locke included this subject in his *Essay Concerning Humane Understanding* (An Essay on Human Understanding) and used the term 'semeniotics' for the first time. Lambert is a representative of Locke's theory of semiotics. In a part of Lambert's *Neues Organon* (New Organon) [1764], the doctrine of the teaching of ideas and objects brought a new perspective in the 19th century with the influence of Locke and Lambert. In particular, the study of B. Bolzano's *Wissenscha ftslehre* (Science Discipline)[1837], which was written in 1890 by E. Husserl, but not published until 1970, entitled *Zur Logik der Zeichen* 'Semiotics' (Indicators on the Rationale of the Indicators), contains observations on linguistic pointers. Although the term 'semiotic' can be found in these studies, which we can call the first period of the semiotic theory, it is seen that a theory of language, a language philosophy, is developed rather than the theory of general pointers.

2.1.1. Usage areas of pointers

There are three main usage areas of semiotics:

1. The pointer itself: This involves exploring the types of indicators and their way of associating with various means of conveyance and people using the indicators. Pointers are human constructs, so they can only be understood in the form that people use them.
2. Codes or systems in which the pointers are arranged: This explains the codes developed to meet community or cultural needs, or ways to operate existing communication channels for the transmission of these codes.
3. The culture in which the codes and pointers work: The culture's own existence and form also depends on the use of these codes and signs.

2.2. Visual communication tools, semantics, syntax and pragmatism

Graphic design includes semantics, syntax and pragmatism and also syntactic science, which is called semantics and pragmatics. Design in semantics (semantics) is related to the meaning of the last product. It may be regarded as conformity to situations such as the renovation of a previously made design or the design of a new one. It is seen that typography is the easiest place to apply semantics in all design applications. In design, semantics plays a very important role in communicating the message to the target group. Semantics is a form of symbolism in cultural iconography, so it will be able to connect strongly with the target audience. One such example is 'Uncle Sam' (Figure 1), which can be given as an example of a strong patriotic figure. One of the other semantic studies is 'American Airlines', which is considered as a design example (Figure 2). This brand has been used for a long time. It is one of the most recognised products in the world and has almost become an iconic design.



Figure 1. The figure of 'Uncle Sam' semantic design example



Figure 2. American airlines logo semantic cultural iconography example

It is very important that the designs made are legible, understandable, consistent and completely understandable for the target audience. The design uses synthetics, pictograms, maps, navigation tools and these items can be seen on the classic New York subway system of signs. Helvetica is the font used in common systems.

When the syntax is implemented in a design, it provides consistency between the elements of the project and throughout the entire project, and the complementary element assumes the task. If the design is not available to the consumer, and if it cannot be understood, then the semantics or syntactic level used is not appropriate. The designer should compare the purpose and result of the design. Pragmatics use typography as an open tool for marketing or advertising. The consumer can receive the message directly without being confused. Examples of typography that are unsuitable for the purpose applied without regard to pragmatism are frequently encountered. According to Saussure, to understand the pointers is to understand the structural relationship of the pointers to other pointers. This is only possible with two types; one of them is paradigmatic (selection) and the other is structural (joining) (Saussure, 1998).

3. Visual Communication Tools and Semiotics

Graphic design should always be perceived as a way of thinking about the language that exists. Regardless of the theoretical tool that it uses critically in order to complete it, production will always be a part of the design practice. Visual communication should be perceived as a way of thinking about the language that always exists (Lupton, 1997). Along with developing technology, experimental activities have created a visual language. A new style has begun to develop with fonts that are completely incompatible with each other and sometimes with image features. Founded in 1987, Why Not Associates has devised a multidisciplinary design partnership with the belief that it can apply its views and ideas to a wide range of media. 'Signs, symbols, and pictograms that are no longer possible to extract from our lives are part of our visual universe. They are with us in the streets, in the traffic, in the remote control of our TV in our homes, in the packaging of shopping, in short, in all areas of our lives. Some of the visual communication systems that we put forward with our body language are to reach our hands during the conversation (defence), to lift our shoulders and open our hands (helplessness)' (Ucar, 2004, p. 86).

4. Reflections of the Visuality of the Advertisement Message

Advertising is a whole communication. The message in advertising is conveyed with photographs, illustrations, drawings, colours, typographical items and composition. Although the content of the message is consciously edited, often the implicit meanings of visual representations may emerge. Unconscious advertising appears at this point. In ads where emotional messages are constructed, the visual images used in the advertisement are shaped accordingly. Visual design is crucial for visual

advertisements. An ad that is not well designed visually, or a bad packaging, will also cause failure commercially. Just like when we first see a person, we are creating our first impression of that person in terms of his/her physical characteristics, the visual language of the advertisement has the same impact. When we see the advertisement, visual language of the advertisement tells us many things about the service related to the product (Ucar, 2004).

5. Semiotic perspective of advertisement analysis

It is known that we can always see advertisements anytime and anyplace with certain meanings in everyday life. From this point of view, the advertisement of Beymen was analysed in terms of semiotics. In this context, first the method was introduced, and then the semiological and advertising relation was dealt with. Then the slogan, colours and pointers that make up the advertisement text were discussed. The pattern to be followed in multiple reading of the advertising text consists of the following steps:

1. Pointers: The pointers that make sense in the text of the advertisement include the visual, written and graphic elements contained in the advertisement.
2. Sender systems: Sender systems refer to what the advertisers are advertising, or what they are sending in the world of the user of this product. In this respect, the sender systems are closely related to the operation of the ideology.
3. The myths: Contemporary myths function to legitimise the core values of the capitalist system (Barthes, 1990). In Barthes's flat-meaning/semi-meaning dichotomy, he has associated the latter with mass and ideology (Fiske, 1990). Barthes regarded modern time concepts such as masculinity, femininity, family, science and achievement as contemporary myths.
4. Analyse: Advertising texts that are evaluated as a whole in the analysis section will be evaluated in terms of their meaning and ideology.



Figure 3. Levi's advertisement design advertisement (2009–2010 year award)

Pointers: A lot of male and female figures are seen vertically in the commercial image. The figures on the bottom hug each other. Towards the top, the figures are a little further apart and they are about to hug each other, and the brand of the product being advertised emerges.

Sender systems: Eternal youth, eroticism

The myths: Sexual attractiveness

Analyse: Mana Jans Thompson's work for Levi's is an award winner. There are many female and male figures vertically arranged in the commercial image. The figures on the bottom hug each other. Towards the top, the figures are a little further apart and they are about to hug each other. This set-up appearance associatively creates a zipper-like appearance. On the right side of the advertisement, it is reminded with '571 Jeans Zipfly' in English, which evokes that the product being advertised is a zippered product. The emphasis here is the attractiveness of the pants on the opposite sex and to do

this the figures are given erotic body language. By definition, the product with sexual connotation promises to be sexually attractive to the wearer. In the commercial image, typography carries only the slogan and the original narration is based on the photograph. In terms of colour, the colour is in line with the advertisement visual. Grey colour symbolises stability. Black symbolises power and passion. <http://www.bayrampasakariyer.com/haber.asp?> The logo stands out in this static situation with its red colour.



**Figure 4. Beymen ad design advertisement (Yanki magazine, February 2009 say.1064. s. 4)
Pointed: Verbal text and the logo of Beymen**

Sender System: People with high-income level

The myths: Awareness

Analyse: The message sent by Beymen with the slogan, emphasizing that the person who wants to be aware of should be dressed from Beymen is the plain meaning of the slogan. The slogan 'Be noticed with Beymen' identifies Beymen with fashion. The mass that Beymen calls is the upper income group. Therefore, the slogan 'Be noticed with Beymen' is the top position. The connotation of 'You are getting Beymen to be noticed' was created with this slogan. The slogan 'Be noticed with Beymen' also allows the person dressed up in Beymen to identify with that class and make the person to be recognised and visible. Another pointer in the advertisement text is the colours. When we look at the language of colours, dark blue represents authority and eternity. However, in white, there is always silence before joy and happiness. Therefore, white in human psychology evokes freshness, cold bloodedness, sincerity and bright feelings. In social values, white symbolises 'innocence, cleanliness and nobility'. White has an impression of peace and confidence (Yilmaz, 1991). In order to both draw attention to the viewer and complete the contradiction, white typography and logo are placed on the dark blue background. As a result of this, the impact of the message, which the advertisement text gives, increases.



Figure 5. Event advertisement design advertisement

Pointers: In the image of the commercial, the front is a woman with open hair with a black V-necked dress and cream jars. The written text contains the brand of the product being advertised, a

message bearing the signature of the woman in the advertisement, the product being advertised, the slogan and the seven features that the product has.

Sender System: Eternal youth, rationality

The myths: Success myth, modern woman myth

Analyse: The phrase 'I replaced it with a cream that fights against the 7 marks of aging' is included in the written text of the product being advertised, and claims that the product is an anti-aging cream and performs seven different functions. As a matter of fact, the name of the product 'total effects' contains this claim. The advertised product is symbolised as being equivalent to seven creams. Defne Samyeli is the proprietor of the expression in the written text with her signature under her name and thus she becomes a reference to the product. In this advertisement, the myth of the self-confident woman is created with the pure beauty that Defne Samyeli has. The product slogan 'I love my skin' is an expression that a confident, self-confident woman can express. The modern woman myth is supported in this expression as well. The V-necked dress that she wears shows that she does not hide her femininity; the measure of her décolleté shows that she does not present herself as a sexual object. The use of colour in advertising is another area where certain meaningful processes take action. Accordingly, while the colours of gold and black symbolise prestige, white symbolises cleanliness and health. Colours also contribute to the recognition and personality of the product in advertisements (Teker, 2003).



Figure 6. Bonus ad design ads

Pointers: Human, Objects, Environment

Sender System: Gulse Birsel with bonus head and petrol station staff costume, Gulse Birsel's pump, representative car and gas station

The myths: Bonus card and happy customers

Analyse: Filling fuel, earning points and saving money. In the place-pointer analysis which we can make use of the campaign, it can be done as human, objects and environment. Gurse Birsel has been used as a demonstration of the human pointer. While bonus hair was representing the bonus card, the petrol outfit was representing BP. It is desired to be shown with the smiling face that BP shopping with Bonus Card is profitable and consumers become happy with the profit. The pointers of the objects are gasoline pump and representative car. What is pointed out is that filling the gasoline in BP makes it possible to earn and save bonus points. The medium used in the poster is only a green background and the petrol station we see at the bottom can be considered as the place. When the texts that support the visuals are handled in the context of pointer analysis, we see that it is clear, understandable and supports the campaign. The facts that the amount we will win is in the middle with big fonts and that the supporting letters are written in the same area are the representations expressed in written form.

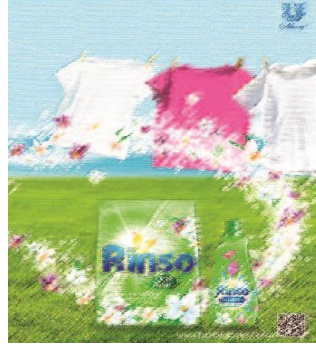


Figure 7. Rinso Reklamı (Sayınle Magazine December 2012, issue 93. P. 103)

Pointer: Rinso Detergent Advertisement

Sender System: Verbal text, flower, hanging laundry and nature views

The myths: Being natural

Analyse: Sparkling detergent spreads flowers around and transforms the urban environment into a fragrant garden. The imagination of the fragrance of nature leads the human to the natural environments. This imagination and the assertion constitute a side meaning again by referring to nature. However, when it is thought that detergents leave harmful wastes in the environment, the advertisement does not bring any suggestions or solutions about it. Its message is that the product imitating the smells of nature will give a natural feeling and build on the meanings of live laundry.

6. Conclusion

This scientific branch, which has taken its place in the science field with the name of semiotics and has been the subject of many studies, forms the basis for a very important visualisation action for today's world in which water is sold with a name, clothes are branded or signs with various marks and foods are identified with trademarks. This area is also very suitable for the branding concept. Consumers now prefer to have status with symbols outside of their needs. Successful brand identification provides communication with the consumer in terms of semiotics and the truth is that it is possible that the advertisement can reach the clues about the target mass through analysis of the semiotics.

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