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THE SEMIOTICS OF ADVERTISING

СЕМИОТИКА РЕКЛАМЫ

Аннотациясы: *Жарнаманын максаты товар менен кызматтын максатын байланыштыруу, жана брендге карата таасирин бекемдөө.*

Бул макала жарнамаларды изилдөөнүн практикалык жолу катары семиотикалык Жарнама берүүчүлөр жарнаманын ийгиликтүү болушунун өтө маанилүү жолу болуп сүрөттүү түрүн колдонуу болуп эсептелет. Элестүү сүрөт, сөз, түс жана башка белгилер жарнаманын жалпы ийгилигинин маанилүү бөлүгү болушу керек деп эсептешет,

Негизги сөздөр: жарнаама, семиотика, сүрөттөр, сөздөр,

Аннотация: *Цель рекламы состоит в связывании желаний с товарами и услуг, а также укрепить чувства положительного влияния на бренды.*

Эта статья о семиотике в качестве практического подхода к изучению рекламы. Рекламодатели считают, что в успешной рекламе очень важным способом является использование фотографического стиля. Изображения, слова, цвета и другие знаки должны быть важной частью общей успешности рекламы.

Ключевые слова: реклама, семиотика, изображения, слова,

Abstract: *The purpose of advertising is to associate desire with commodities and services, and to cement feelings of positive affect to brands.*

This article takes semiotic as a practical approach toward the study of advertising. Advertisers believe that a very crucial way to a successful advertisement is the use of photographic style. Images, words, colors, and other signs should be an important part of the overall successfulness of advertisements.

Keywords: advertising, semiotics, images, words.

Semiotics is a cornerstone of brand equity management, since symbolic communication ties consumer needs, wants, and behaviors to the form of brand communication in advertising, packaging, and logo design. Semiotics enables the ethnographer to understand the role of consumption to satisfy consumer needs for identity, community, and meaning.

Semiotics are frequently used in advertising to signify an advertiser's message through the use of signs or symbols. A sign can be better understood as a signifier, or a symbol that signifies something else. In some cases, the sign can be an exact representation of the thing being signified, while in other cases, it may be a symbol associated with it.

The intent of advertising is to associate desire with commodities and services, and to cement feelings of positive affect to brands.

To achieve this, advertisers must construct texts that are recognizable to viewers **as** ads; moreover, they must produce texts that are sufficiently compelling that viewers are motivated to decipher them. Still, the ads cannot mean anything on their own. Ads require viewers to complete their meaning, to make the necessary turns of meaning that premise giving value to a brand or a logo.

Advertisements are everywhere. Ads affect or relate to almost every aspect of our lives. We all know about the message of ads: this product makes you look cool, sexy, younger, older, more attractive, richer. It goes on. Do we listen, are we fooled? Most people think other people are persuaded by ads yet they are immune. Yet studies following up on ad campaigns find that people literally perceive ads as targeted to them in terms of age, gender and interests and tune into those ads and not ones they perceive as targeted to a different group. So presumably there is a sensitivity to messages we believe are for us. And we understand and presumably respond positively to these messages. A question is why? Why is it so? Why does someone telling us that a particular drink will give us more life and happiness mean everyone buys that drink? A number of understandings have come from the field of semiotics.

Once ads were mostly reliant on the written text, with the words explaining or complementing the visual; a person speaking a message that is emphasized by the pictures. This has changed radically. Contemporary advertising can be a mini drama, a continuing story or a montage of images. The growing use of visuals in ads has enhanced the ambiguity of meaning embedded in the message structure. The function of the text has moved away from explaining the visual and toward a more cryptic or coded form where the text is a key to the visual.

The aim is to make the ad more ambiguous and thereby enhancing its effectiveness by linking the product to a broad and subtle range of associations. Decoding what is happening in these complicated message structures requires the use of a method such as semiotics. Semiotics is a method for examining textual material. A text in this context is anything we can read or understand as having meaning: images, sounds, words. In semiotics, the science of signs, we derive meaning from reading and interpreting signs in combinations. The French theorist Roland Barthes was one of the first to study advertising from this perspective. A precursor was the literary and media critic Marshall McLuhan. McLuhan anticipated what has become a major area of interest in advertising from the perspective of its relationship with media systems and popular culture.

The semiotic analysis of advertising assumes that the meanings are designed by their creators to shape and lend significance to our reality. We are encouraged to see ourselves, the products and the services advertised and aspects of our social world in terms of the mythic meanings that the ads promote. Myths and narratives play an important role in generating and maintaining social beliefs and identity. For example Barthes analysed a front cover of the magazine *Paris-Match* in terms of the ways in which the signs and codes were used to represent French colonial rule as natural and self-evident. The photograph worked to support the ideological position that colonialism was normal, natural and uncontroversial by showing a black man in a French uniform saluting the French flag. The semiotic analysis of signs and codes within advertisements reveals the mythic structures of meanings that the ads work to communicate. It has also been argued that ads not only draw on structures of meaning but also create structures of meaning themselves. These meanings then contribute to our ways of seeing ourselves and the world.

Many contemporary ads do not directly ask us to buy a product. Often they seem to be more concerned with amusing us, presenting us with a puzzle or demonstrating their own sophistication. The aim of this development in advertising is to engage us in their structure of meaning, to encourage us to participate by decoding their linguistic and visual signs, codes and social myths, and to enjoy this decoding activity. At the same time as we are decoding the signs we are participating in the structures of meaning that the ads represent.

Examples of Advertising
Images
One of the most frequent symbols used in advertising is the visual image of the product being sold. For instance, a restaurant that sells fancy desserts in addition to their main entrees may take out a billboard advertisement strategically placed two to three miles away from the freeway exit where the restaurant is located. Placing something as simple as a picture of a dessert on the sign may be just enough to pique the curiosity or perhaps the appetite of the passerby. Some images don't even have to be of what's being promoted. Instead, a commonly associated symbol will suffice. For example, a picture of a skull and crossbones next to a pack of cigarettes could be used to advertise the harmful nature of cigarette smoking.

Text
Text can also be used to serve as a symbol in advertising in the same way that an image is used. Frequently one word will convey a message with the same effectiveness as an entire picture. For example, the word "communist" might be flashed on the screen during a political advertisement designed to disparage the policies or political views of an opponent. In this case, the word would signify a left-leaning approach, which can also be symbolized by words such as "socialist." Similarly, a positive message can also be conveyed to endorse a political candidate, using words such as "bravery" or "conservative" to set the candidate apart from his opponents.

Sound
Symbols do not have to be visual in nature. They can be audible, as well. Music, for example, is a sort of universal language that advertisers use to convey the mood of their message. The actual content of the music itself can also be a symbol for an advertised product or message. For example, a catchy jingle may be used to advertise a particular

place of business on the radio. From time to time, the words of the song may include the phone number of the business. The jingle is meant to stick in the memory of the target audience and be there as an easy symbol to recall when needed.

Process

The use of semiotics in advertising is in many ways a process. Just because an advertiser chooses a lizard to represent its business by serving as its logo and mascot does not mean that every time consumers see a lizard they will think of that company. Instead, semiotics employs the use of repeated symbols that eventually come to signify the product. The message's effectiveness can still be instantaneous, but the branding that takes place by introducing such a symbol will generally take months, if not years, to establish. Advertisers do this, not only through repetition, but also through the combining of symbols, bringing words, images and music together into one meaningful and coherent composition.

Examples for the Hairdressing Business

As a hairdresser, it is vital to be able to attract new clientele to your business. There are several examples of advertising for the hair dressing business that can be modified to help you promote your own salon. Whether you have a small one-person shop or a large salon, finding the right marketing angle is the key for your success.

Word-of-Mouth Advertising

By far, word-of-mouth advertising is the most necessary form of marketing for a hair dressing business. If your clients love their hair, they are going to talk about it. To encourage word-of-mouth advertising, set up a loyalty system with your current clientele. For example, for every five people they refer to your salon, your clients could receive a free haircut. For ten, a free coloring job. Make it worth their time to talk about your salon to their friends and family.

Partner With Other Businesses

Hairdressing is a big part of fashion and your services will integrate well with this marketplace. If you have a local fashion store that holds fashion shows, network with it and offer to supply free hair styling and cuts for the models in the show. In exchange, the fashion store can advertise your hairdressing business. If you don't have anything like this in your area, contact local stores or your chamber of commerce and organize an event that will benefit both the store and your business.

Examples of Advertising Objectives & Strategies

Direct Advertising

In addition to traditional advertising techniques such as radio, print and yellow pages, hairdressers can also utilize direct mail or even door hanger advertising opportunities. Put together a special offer for new clients and send out your advertisement to locals. For a door hanger campaign, print up special cards that can be left on doors in your local neighborhood. If the costs for these advertising methods are too high, consider going into a co-op with another related business, such as a clothing store. You can share the expenses and the ad space.

Appeal To Your Customer Base

To successfully advertise a hairdressing business, you must find new and unique ways of reaching your customer base. Birds Barbershop in Austin, Texas has a primarily edgy clientele who are involved heavily in the Austin music scene. To appeal to this customer base, the barbershop offered a certificate for a free beer with every haircut. Keep in mind your target market and what they enjoy doing and use this as inspiration to offer free gifts or coupons that will appeal to your market.

In order to study ads closely in semiotic terms we need to separate ads from their environment. We need to identify the visual and linguistic signs in the ad, to see how the signs are organised paradigmatically and note how the signs relate to each other through various coding systems. We need to identify which social myths the ad draws on and whether or not the myths are reinforced or challenged. We also need to recognise that all codes are potentially ambiguous and that different readers have the potential to decode the signs differently. We can assume that anything that carries meaning to us in an ad is a sign. So linguistic signs (words) and iconic signs (visual representations) all act as signs adding to the cumulative code and meaning. These signs can simply denote something, an object or people that they represent, or they can carry connotations, meanings that have social and cultural relevance. Some of these we recognise consciously, others unconsciously. A model in an ad can denote the particular individual or a young woman in a given situation but can also carry the connotation of the mythic ideal of feminine beauty. The ad presents us with a sign, a young woman and this sign signifies a concept or a range of concepts. The ad works because the signs are easily readable. What is denoted has

meaning in as far as it leads the reader to comprehend the mythic connotations, the overall message about the meaning of the product.

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