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## SEMIOTIC ANALYSIS OF AESTHETIC PRODUCT ADVERTISEMENTS IN PRINTED MEDIA

**Ayşe Şebnem YOLCU**

Doktora Öğrencisi, Fırat Üniversitesi, Sosyal Bilimler Enstitüsü, İletişim Bilimleri Anabilim Dalı,  
ORCID ID: <https://orcid.org/0000-0003-4696-043X>.

**Dr. Öğr. Üyesi Tamer KAVURAN**

Fırat Üniversitesi, İletişim Fakültesi, Görsel İletişim ve Tasarım Bölümü,  
ORCID ID: <https://orcid.org/0000-0001-8332-9802>.



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### ABSTRACT

In today's world, classical marketing techniques are not functional to call consumer's attention but then companies, which use marketing techniques that are strongly related with characteristics of products and services and offering catchy sensory experiences, can grasp the attention of consumers. In this respect, marketing aesthetics begin to gain favor in other marketing techniques thanks to applying sensory experiences. Marketing aesthetic, which means to commercialize firm or brand identity as a potential sensory experience in order to contribute brand image is getting more and more popular method. In marketing aesthetics, products that offer aesthetic pleasure are expressed as aesthetic products. Print media advertising is an inadequate channel in terms of transferring the experiences that can be obtained with sensory organs to the consumer. In order to get rid of this deficiency, different visual expression methods are used in aesthetic products' advertisements. On the other hand, the form as well as its content has to be harmonically co exists in this kind of advertisement in order to narrate the message. Thus, rhetorical discipline and rhetorical figures, which are occupied with the formal presentation of an advertising message instead of content, has become more preferred in advertising sector. In this study, print media advertisements that are created with the idea of serving an aesthetic experience are discussed. It examines in how the advertising messages are transferred to consumers with using rhetorical figures by means of semiotic method.

The researches show that advertising message is served to the consumers with two concepts or objects, which are profoundly correlated with meaning and visual structure.

**Keywords:** Aesthetic Product Advertisements, Semiotics, Visual Rhetoric

### 1. INTRODUCTION

Aesthetics is derived from the Greek word 'aisthetikos' which means field of philosophy that study the beauty and the nature of beauty (Kaya, 2009:2).

In today's world, aesthetics has become a not only art related concept but also it is used in many fields of social sciences. One of the fields of social sciences that uses aesthetics is marketing. In the context of marketing activities, classical methods such as increasing the quality and properties of the goods and services that companies apply for attracting consumers' attention, creating brand names or logos, brand associations and images are inadequate in the world of intensive communication with many interactive tools in marketing activities. Sensory experiences that can help identification between the characteristics of the brand, product, or service and consumers that companies use them as a new marketing techniques are more successful (Schmitt & Simonson, 2000: 22). Such sensory experiences used in marketing constitute the subject of marketing aesthetics. In marketing aesthetics, all sensory elements are important for the success of products and brands although it is generally focused on visual elements and styles. In today's

world, products and services have become almost identical according to the aesthetics of marketing. It is a concept that is work by realizing that additional value can be created by satisfying the target audience aesthetically. It means to benefit from aesthetics in order to achieve marketing objectives and make a difference. It is defined as aesthetic products that try to satisfy the consumers by the sensory experience and consequently aesthetic pleasure, regardless of the goods or services. Aesthetic experience is the pleasure that is experienced as a result of the knowledge obtained from the senses (Kireççi, 2009: 56). The aesthetic experience of these products that appeal to five senses can be quite difficult to provide from printed advertisements. Because, a two-dimensional, static, visual environment is used in the print media advertisements while trying to expose the aesthetic experience that products can provide to the consumer.

## 2. CONCEPTUAL FRAMEWORK

### 2.1. Aesthetic Experiences Offered by Brands in Advertising

The aesthetic experiences offered by the brands are the aesthetic style factors of the brands. (Schmitt and Simonson, 1997: 84). The Latin word 'stylus' that is a writing instrument, a pen, is used in a literary sense in the old English language. In modern English, it means that something is done in a specific procedure, style, or manner. (<https://en.oxforddictionaries.com/definition/style>). The word has same meanings in French. On the other side, style has meanings, which is wording or style also in Turkish. The style is described as an artist's view, sense, understanding, and narrative feature, or as a genre's unique narrative style of an era (Esmer, 2017:714). The concept of style is used in sort of disciplines such as art, history, literature, fashion, and design (Schmitt and Simonson, 1997: 84 the brands styles have positively affect the brand's recognition and memorability. Styles can create awareness about the brand by making mental and emotional connotations and they differentiating the brand from other brands. In this context, brands offer aesthetic experiences based on the senses of sight, hearing, touch, smell and taste related to products in advertisements in order to impress consumers. In the aesthetic experience based on the sense of sight, the form, color, font and typography of the product used in the advertising image are important aesthetic style elements. (Schmitt and Simonson, 1997: 86-87). The aesthetic experience is tried to be conveyed to the consumer in a symbolic way such as the use of the flower image to describe a beautiful smell when it comes to the sense of hearing, touch, smell and taste.

### 2.2. Visual Rhetoric Elements in Advertising and Semiotics

Since it is aimed to create changing in attitude and behavior of the buyer for a specific purpose, special attention should be paid to the language. Because advertising is a functional and a specific type of communication, it needs to be made clear in the language in advertising. The language in advertising is generally shaped according to the purposes of advertising. However, advertising communication is a linguistic communication with an aesthetic function. Therefore, advertising is a sub-branch of aesthetics in its some forms of usage (Bati, 2007: 327). It generally uses figurative language, which is an important part of the strategic use of language in order to increase the effect of communication in advertising messages, provide effective perception, learning, and remembering, and maximize the level of persuasion. At this point, rhetoric comes to mind, which can be considered as the most effective tool in persuasion (Barthes, 1999). The main interest of the rhetoric discipline is how to ensure the transfer of an expression in the most effective way in given situations. The aim of rhetoric is to change the behavior and attitudes of the buyer. Regardless of the type of communication, rhetorical discipline seems to benefit from each of the rhetorical figures such as metaphor, comparison, analogy, pun, and satire in order to increase the persuasiveness of a message. Rhetoric figures are essentially unique uses of indicators that can be defined as deviations in language to present a particular image to the recipient (Bati, 2007: 328). It is not a coincidence that rhetorical figures are used in advertising communication. Because advertisers aim to create creative productions in all kinds of advertisements in order to attract the attention of the audience. In order to realize this aim, it is inevitable that advertisers will use rhetorical figures as a tool. Another field within rhetorical discipline is visual rhetoric. The term that is used to describe visual images is a fairly new field of study in rhetorical discipline that has existed since ancient Greek (Foss, 2005: 141). Visual rhetoric is based on the transfer of the information to be transmitted using visual elements instead of linguistic elements (Durgee; 2003: 367). In today's commercials, linguistic and visual rhetoric elements are used together. Various classifications have been made as a result of some studies on the use of linguistic and visual rhetoric in advertising. However, the first comprehensive study on the classification of visual rhetoric elements in advertising was done by Jacques Durand (1987). Then, Phillips and McQuarrie (2004) conducted a new study that presented a holistic approach by focusing on visual rhetorical elements in advertising. The visual rhetoric typologies presented by Phillips and McQuarrie, are considered as complementary and since the

visual rhetorical figures in advertising are defined as the visual equivalents of rhetorical figures. Because, they especially took into account the previous classifications (Kireççi, 2009: 125) Such as; Durand (1987), Forceville (1996), Kaplan (1992) and McQuarrie and Mick (1996). In the typology proposed by Phillips and McQuarrie, visual figures are examined in two dimensions. These are the function of visual structure and meaning. In this study, 9 units consisting of intersection of these two dimensions were formed. There are these units as follows (Kireççi, 2009: 149)

1. Side by side to make a connection
2. Merge to make a connection
3. Put in place to make a connection
4. Side by side to create similarity
5. Combining to create similarity
6. Replacement to create similarity
7. Side by side to create contrast
8. Merge to create contrast
9. Replacement to create contrast

In addition, these units are tabulated below.

		ZENGİNLİK (RICHNESS)		
		Anlam İşlemi (Meaning Operation)		
		Karşılaştırma (Comparison)		
Karmaşıklık (Complexity)	Görsel Yapı (Visual Structure)	Bağlantı (Connection) A, B ile ilişkilidir	Benzerlik (Similarity) A, B gibidir	Karşıtlık (Opposition) A, B gibi değildir
	Yan Yana Koyma (Juxtaposition) İki imgenin yan yana koyulması	<i>İmgelerin bağlantı kurmak üzere yan yana koyulması</i>	<i>İmgelerin benzerlik ilişkisi kurmak üzere yan yana koyulması</i>	<i>İmgelerin karşıtlık ilişkisi kurmak üzere yan yana koyulması</i>
	Birleştirme (Fusion) Birleştirilmiş iki imge	<i>İmgelerin bağlantı kurmak üzere birleştirilmesi</i>	<i>İmgelerin benzerlik ilişkisi kurmak üzere birleştirilmesi</i>	<i>İmgelerin karşıtlık ilişkisi kurmak üzere birleştirilmesi</i>
	Yerine Koyma (Replacement) İmge, eksik olan imgeyi temsil eder	<i>Bağlantı kurmak üzere bir imgenin yerine başka bir imgenin koyulması</i>	<i>Benzerlik ilişkisi kurmak üzere bir imgenin yerine başka bir imgenin koyulması</i>	<i>Karşıtlık ilişkisi kurmak üzere bir imgenin yerine başka bir imgenin koyulması</i>

Figure 1: Visual Rhetoric Typology of Phillips and McQuarrie (Kireççi, 2009)

Semiotics can be used when interpreting advertising image in terms of linguistic and visual rhetorical elements. Because the analysis of advertising messages is also strongly linked with semiotics. According to French semiotics, Eric Bertin, semiotics is the tool or method that explore the thought behind the image (Küçükdoğan, 2011: 171). The first thing that semiotics questionnaire about meaning is how to create meaning rather than what it is. According to Fontanille, meaning is an ambiguous and formless object that semiotics tries to make intelligible to regulation. This object can be concrete, psychological, social, or effective. Within this context, it is very difficult to name an indicator. In the interpretation process to be obtained as a result of the analysis performed by the reader of the indicators, the content is related to the form shown. In this case, the reader's field of review is text. Meaning is occurs with linking between form and content. At this stage, the perception of the reader comes into play. Therefore, it can be said that there is a cause and effect relationship between perception and meaning. Because, as a result of the perception of the outside world, meaning can be attributed to signifiers, and emotions, thoughts and impressions enable the reader to perceive the truth. (Küçükdoğan, 2011: 172).

### 3. METHOD

#### 3.1. Subject and Purpose of Article

The subject of the article is to examine the messages about aesthetic products in printed media advertisements that promise to offer an experience that can be obtained with five senses within the framework of visual rhetorical theories. In this context, the aim of the article is to explain how the messages about the emotional experience to be derived from an aesthetic product are conveyed by visual rhetorical figures in print media advertisements in terms of two dimensional and static mediums by semiotic analysis.

#### 3.2. Method of Article

In this article, messages about the experiences in the advertising image will be explained using semiotics. The visual rhetoric typology of Phillips and McQuarrie (2004) will be used to examine how messages about the aesthetic experiences constituting the content of the advertisement are presented to the reader in a convincing manner using the formal features of the advertisement.

#### 3.3. Scope of Article

In the evaluation of magazine advertisements in our research;

- General description of the linguistic and visual elements used in the advertised analyzed,
- The definition of aesthetic experience to be reflected in advertising and the method of transferring this experience to the reader
- In the context of Phillips and McQuarrie's visual rhetoric classification, it is aimed to determine the current situation in terms of the visual structure, meaning process and the two objects or concepts in relation to which the promised aesthetic experience is conveyed.

#### 3.4. The Universe and Sample of the Article

The universe of the article consists of print media ads. The definition of printed media includes newspapers, magazine ads and posters, brochures, booklets, catalogs, guides and other special publications (Çakın, 2018: 28).

5 advertisements, which provide an aesthetic experience for touch, taste, hearing, smell, visual senses, were judged by using purposeful sampling method among printed media advertisements on a wide range of history and variety.

### 4. FINDINGS, INTERPRETATION, AND CONCLUSION

#### Semiotic Analysis of Aesthetic Experience Provided by Aesthetic Products in Print Advertisements in Terms of Visual Rhetorical Theories

In this part of the study, the aesthetical experience that the five print media advertisements that are the subject of the research for 5 sensory organs wants to reflect, the meaning process established in advertising and the visual structure that supports this meaning are defined in terms of the objects or concepts associated with them, and the usage of visual rhetorical elements will be evaluated with semiotic analysis.

#### 4.1. Softlan Advertisement



Image 1: Softlan Advertisement Image

([https://www.adsoftheworld.com/media/print/softlan\\_wrestling](https://www.adsoftheworld.com/media/print/softlan_wrestling) - Last Accessed: 23.05.2019)

#### 4. 1. 1. Aesthetic Experience Aimed by Advertising: Touch

#### 4. 1. 2. Meaning Structure: Creating similarity

#### 4.1. 3. Visual Structure: Consolidation

**4. 1. 4. The Relationship Between Objects / Concepts:** The comfort of the clothes washed with the Softlan Ultra softener is related to the similarity between the experience of softness and the comfort felt by someone who has put their head on a soft and comfortable pillow.

#### 4.1. 5. Visual expression of the advertisement:

The advertisement image is about the wrestling competition in a venue similar to the gym. Two wrestlers at the center of the picture are competing in the wrestling area. The camera focuses on wrestlers given the background is ambiguous. The wrestler in blue bathing suit put his head on the back of his opponent in red bathing suit and grasped the body with his hands and took him by hand. But while the wrestler in blue swimsuit is expected to be tense and stressful when holding his opponent in this position, he has a rather happy, peaceful, and relaxed facial expression. The packaging of the advertised product is shown in a pink circle at the bottom right of the advertisement image. The advertising image is very colorful. Blue, red and yellow tones are dominant.

#### 4.1. 6. Semiotic Analysis of Advertising in terms of Visual Rhetorical Theories:

In the advertisement image, two wrestlers in red and blue swimsuits competing in the gym are about to beat their opponent, who is in blue swimsuits. However, the image shows that the athlete has lost his concentration and has moved away from the seriousness of being in competition. This is due to the position of the blue jersey wrestler. By grasping the opponent's trunk and resting his head on the opponent's back, the wrestler encountered the softness of his opponent's swimsuit and was impressed. This state of the athlete is similar to the satisfaction of someone who has laid his head on a soft and comfortable bed. In this way, it is tried to show the satisfaction of the promised softness to the consumer by using Softlan Ultra brand softener. In addition, the softness promised by the product has been tried to be supported by the image of the mother and her baby on the product packaging in the advertising image. With this visual, it can be said that the image of the softener provides softness in the baby's skin. In addition, the presence of baby images conveys the message that the softener can be used safely even for babies. As it is understood from these explanations, messages about the sense of touch are given in the advertisement. The softness of the athlete's bathing suit, washed using Softlan Ultra softener, provides an experience of touch. When Phillips and McQuarrie's visual rhetoric classification is evaluated, it can be seen that combining visual structure is performed in order to create similarity creating meaning structure. The similarity in advertising is established between the Softlan Ultra softener and the comfort of the consumer in the garments and the comfort of someone who put his head on a soft and comfortable pillow. In order to create this structure of meaning, the softness of the swimsuit of the red jersey athlete is combined with the characteristics of the pillow and jersey by creating a cushion image.

#### 4. 2. Glad Advertisement



**Image 2:** Glad Advertising Image

([https://www.adsoftheworld.com/media/print/glad\\_watermelon](https://www.adsoftheworld.com/media/print/glad_watermelon) - Last Accessed: 23.05.2019)

#### 4. 2. 1. Aesthetic Experience Aimed by Advertising: Taste

#### 4. 2. 2. Meaning Structure: Creating similarity

#### 4. 2. 3. Visual Structure: Replacement

**4. 2. 4. Relationship between Objects / Concepts:** Glad Cling Wrap stretch film and the taste of a watermelon unprotected with the taste of raw meat have been established.

#### 4. 2. 5. Visual Expression of Advertisement

The advertising image includes a white plate on a white background and a slice of watermelon in it. Although the watermelon rind is in a conventional appearance, the inside of the watermelon is similar to raw meat. Watermelon is the focus of the advertising image. At the bottom left of the advertising image are the advertising texts and the packaging of the advertised product. The predominant color of advertising is mainly white, green, red and yellow.

#### 4.2.6. Analysis of Advertising in terms of Semiotics and Visual Rhetoric Theories

In the advertisement, while conveying an aesthetic experience for taste, it was emphasized that the absence of the product would not give a taste experience, but a taste experience. The use of advertising visual elements is quite simple. The ad contains a dish placed on a white background and a dish in the form of a watermelon. When examined visually, it is understood that this food resembles raw meat in watermelon appearance rather than watermelon. This is explained by the text and product image in the right-hand corner of the ad image. When the ad image and ad texts are read from top to bottom with the text "Let it taste as it should be" at the top, product packaging in the middle and "tutun keep it fresh" at the bottom, it can be said that the following message is given: Protect your food with Glad (watermelon) if you don't, your food will take on a different taste (raw meat) that you will not like at all. Watermelon is a perishable food. If it is left in contact with air for a long time after it is cut, it loses its freshness and juicy structure and takes the consistency and nanny of raw meat. In the advertising image, the consumer is promised to protect the taste and freshness of the product within the protection of the product by using Glad brand stretch film. According to Phillips and McQuarrie's classification, Glad's ad has a similar meaning-making process. When using the meaning-making process in advertising, a comparison or contrast is created between two different things. In this ad, the food experiences of a Glad stretch film and a non-preserved food were compared. While transferring this meaning structure, watermelon was replaced by raw meat and a visual similarity was formed between the watermelon inside and raw meat. That is, the rhetorical process used in advertising in terms of Phillips and McQuarrie's visual rhetorical classification is substitution to create similarity.

#### 4.3. Samsung Galaxy A6 / AKG Advertising



**Image 3: Samsung Galaxy A6 / AKG Advertising Image**

([https://www.adsoftheworld.com/media/print/samsung\\_let\\_your\\_phone\\_rock\\_3](https://www.adsoftheworld.com/media/print/samsung_let_your_phone_rock_3) - Last Accessed: 05.06.2019)

**4.3.1. Aesthetic Experience Aimed to Reflect by Advertising:** Hearing

**4.3.2. Meaning Process:** Creating similarity

**4.3.3. Visual Structure:** Consolidation

**4.3.4. The Relationship Between Concepts:** The aesthetic experience of listening to music with the AKG headset from the Samsung Glaxy phone has been associated with the aesthetic experience of Pavarotti.

#### 4.3.5. Visual Expression of Advertising

The advertising image on a light gray background is the Samsung smartphone, the famous opera singer Pavorotti singing with his head out of the phone and the wired Akg headset attached to the phone, shaped like the arms and hands of Pavorotti. At the top left of the image is an ad text containing the brand and model information of the smartphone. In the upper right part of the advertisement, there is the ad text indicating that the headset is given free of charge and the text that “*sounds good*” as the slogan of the advertisement. Next to the ad text is the packaging of the advertised products.

#### 4.3.6. Semiotic Analysis of Advertising in terms of Visual Rhetorical Theories

Samsung and Akg brands in this ad made jointly sound power are presented as an aesthetic experience for the sense of hearing. In order to emphasize the sound quality and power of the headset, while communicating the hearing experience in advertising, it was tried to be explained by establishing a similarity with an image that the consumer knows well and that they may encounter at least once in their life. This image was created by Pavarotti's illustration. As an opera singer Pavarotti has a very distinguished place in the world of art. The sound quality and power has made him a great success in his career, making him a world artist. Akg brand headphones with sound power and quality is an outstanding product that has won the appreciation of the consumer. With its functionality and quality, it has become a world-renowned brand that has gained market share in the sector. Based on these similarities, the consumer promises that if they use the headphones, they will encounter a strong and high quality sound as if they were listening to Pavarotti live in front of them. The chosen slogan also supports this situation. These are the attributes that support this situation. “Sounds good” phrase means like sounds good, good idea. (<https://tureng.com/tr/turkce-ingilizce/sounds%20good>). ‘It sounds nice’ includes references to both the quality and strength of the sound provided by the headset and the suitability of the ear physiology due to the fact that it is an in-ear headset. “Good idea” means an encouraging reference to the consumer's decision to buy the product. In the advertising image, the size, flexibility, and suitability of the ear physiology are emphasized along with the sound power and quality of the headset. The length and flexibility of the headset can be determined by the fact that the hands and arms of Pavarotti are made with the cable of the headset. A part of his left hand shows the control device of the headset. It is understood from the markings on the remote control that it is possible to switch on / off, switch songs, switch on / off incoming calls without using the phone. The headset is an in-ear headset. As it is known, generally the parts of the headphones, which are placed in the ear, are made of hard plastic and cause the ear to be uncomfortable in a short time. It is seen that the part of the Akg brand headset placed in the ear is soft, flexible, and round. This design of the headset supports the ear physiology. A headset that can be fully inserted into the ear without disturbance can leak out the sound and provide quality listening. It would not be wrong to say that the “sounds good” slogan was consciously preferred to fully describe this situation.

The Samsung Galxy A6 phone is the only music player. Any other feature of the phone has not been emphasized, but attention has been drawn to the headset only.

When the advertising image was evaluated according to Phillips and McQuarrie's classification, it was seen that Pavarotti's voice and the sound of the headphones were combined to establish a similarity between the experiences of the two. In other words, the meaning process used in advertising is creating similarity and visual structure is merging.

#### 4.4. Clorets Advertisement



Image 4: Clorets Advertisement Image

([https://www.adsoftheworld.com/media/print/fish\\_29](https://www.adsoftheworld.com/media/print/fish_29) - Last Accessed: 24.05.2019)

**4.4.1. Aesthetic Experience Aimed to Reflect: Smell****4.4.2. Meaning Process:** Creating similarity**4.4.3. Visual Structure:** Replacement

**4.4.4. The Relationship Between Objects / Concepts:** To establish a similarity relationship between halitosis and fish smell, fish is replaced with tongue.

**4.4.5. Visual Expression of Advertising**

In the advertisement image, a woman face is photographed with the nose, mouth and chin part close-up on a white background. The woman's mouth is outside. But there are fish in place of the tongue. At the bottom left of the advertising image is the advertising slogan and the packaging of the advertised product. White color dominates the advertising image.

**4.4.6. Semiotic Analysis of Advertising in terms of Visual Rhetorical Theories**

It can be said that the Clorets ad suggests a solution to how to fix a problem that could happen to everyone. The advertising image clearly asserts that the product eliminates bad breath. The slogan “eliminated bad breath” text in the lower right corner of the advertising image clearly supports this claim. The product used the metaphor, a visual rhetorical element, to express a bad-smelling mouth to the reader. This is a metaphor showing the signifier as bad breath, while the fish is signified. This visual expression through metaphor allows the reader to associate all his experiences of a bad smelling fish with bad breath.

According to Phillips and McQuarrie's classification, the meaning process used in advertising is to create similarity and to replace visual structure.

**4.5. Laser Eye Center Advertisement**

**Image 5: Laser Eye Center**

(<https://i.pinimg.com/originals/f3/24/7f/f3247f6b4b9712c4eb95ffba2243a452.jpg> - Last Accessed: 24.05.2019)

**4.5.1. Aesthetic Experience Aimed to Reflect: Vision****4.5.2. Meaning Process:** Creating similarity**4.5.3. Visual Structure:** Consolidation**4.5.4. The Relationship Between Objects / Concepts:**

A similarity was established between the spectacle and the sense of limitation caused by seeing the world and the sense of limitation that could be created by seeing the world behind the iron-shaped window in the form of glasses.

**4.5.5. Visual Expression of Advertisement:**

The image of the advertisement is made up of a view of a small window with iron bars in the form of glasses of an iron door. It is probably a prison door. The view from the window of the iron door in black and gray tones includes a blue and white sky, green trees and grass and a blue lake. The glasses-shaped window is located in the upper middle of the advertising image. At the bottom of the window, the ad texts

are written in five rows of non-fixed black point. At the bottom center of the image, the advertiser's symbol, and name is given in white point.

#### 4.5.6. Semiotic Analysis of Advertising in terms of Visual Rhetorical Theories

The Laser Eye Center ad image shows an outside world image through a window of a cell door designed as an eyeglass and with an iron rail without displaying any spectacle photographs. In this way, the image of a prisoner watching from outside the prison window and a person wearing glasses are in the same restrictive situation in terms of their view of the world. The window is designed in such a way that it can reach the eye level of a standing person. This positioning is thought to be done in order to increase the sense of reality. So the consumer can understand what it is like to look outside after bars. There is a question text (**“For How Long Will You Just See The World through your glasses?”**) at the bottom of the window with iron bars in the shape of glasses. With this question, the consumer is asked to take action by trying to make him question about the situation he is in. In order to encourage the consumer to take immediate action, **“Release Your Eyes By LASIK”** is used. These texts contain both formal and semantic images. Formally, the use of typography is such that it forms a subtext within the text. If the text **“For How Long Will You Just See The World through your glasses? Release Your Eyes By LASIK”** is read basically it means **“How long will you continue to see the world behind your glasses? Release your eyes with Lasik ”**. However, some words in the sentence are written in larger fonts and in bold. When written like this, a new text is created in the text. Semantically, this sub-text is prepared to be the motto of the service offered. Lasik is an eye surgery performed with laser in order to eliminate vision disorders such as myopia, hyperopia, which is known as eye drawing surgery among the people. (<https://kaskaloglu.com/lasik-ameliyati/>). People with visual impairment often try to correct the visual impairment caused by these defects using glasses. But this solution makes patients dependent on glasses. Addiction restricts freedom and causes some kind of bondage. Patients can easily get rid of this enema by having a laser operation at the Laser Eye Center. The motto of the advertisement **“Release your eyes”** refers to this situation and identifies the situation of a patient who has survived his glasses with the release of a prisoner behind bars.

Black and gray tones dominate the advertising image. These tones support the image of bondage desired to be displayed. In the visual, only the external world behind the window is colorful and vibrant. The path of transition from darkness to this world dominated by green, blue and white passes through freedom. Being free from bondage and being free will only be possible through a lasik operation. If the operation is not performed, patients will continue to live in the form of spectators, just as a prisoner watches the world through his tiny barred window at the door of his dark cell.

When evaluated according to the visual rhetoric classification of Phillips and McQuarrie, the visual structure in Laser Center advertisement is merging and the meaning process is creating similarity. The advertisement establishes a similarity relationship between a prisoner watching the world after iron bars and a person watching the world after his glasses. Just as only the tiny window of the cell door limits a prisoner's view of the world, the viewpoint of a wearer is within the range of glasses and frames.

## 5. CONCLUSION

In this article prepared in order to explain in a semiotic way how the messages about aesthetic products which are promised to give an experience suggestion that can be obtained with five senses are transferred in print media advertisements within the framework of visual rhetorical theories, 5 print media advertisements are evaluated in total, 1 for each senses. These 5 advertisements are examples of the way aesthetic products are transferred in print media in order to provide aesthetic experience to the reader.

Starting from this, Softlan ad is an aesthetic experience for the sense of touch; Glad is an aesthetic experience geared towards the sense of advertised taste; The Samsung Glaxy A6 / AKG ad is an aesthetic experience for hearing; Clorets advertised an aesthetic experience for the sense of smell; The Laser Eye Center ad was considered as a promising aesthetic experience.

These 5 advertisements are defined in terms of the aesthetic experience that the advertisement wants to reflect, the meaning process established in advertising, and the visual structure that supports this meaning, the objects or concepts related to them, and the usage of visual rhetoric elements are evaluated with semiotic analysis.

In the evaluation, it is seen that in the advertisements examined, the messages are presented through two related concepts or objects related to certain features.

It is seen that establishing similarity-meaning relationship conveys the aesthetic experience, which is transferred in a formal structure based on the use of visual rhetorical figures. This meaning process is used to establish a similarity-based relationship between two concepts or objects used in advertising.

In the 5 advertisements examined, examples representing two visual structures identified by Phillips and McQuarrie were found. These are the visual structures of assembly and replacement. According to this, Soflan, Samsung Glaxy A6 / AKG and Laser Eye Center ad combine visual structure; Glad and Closet ads used the visual structure of substitution.

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- <https://www.adsoftheworld.com/> (Last Accessed: 24.06.2019)
- <https://en.oxforddictionaries.com/definition/style> (Last Accessed: 23.05.2019)
- <https://i.pinimg.com/> (Last accessed: 24.05.2019)
- <https://kaskaloglu.com/lasik-ameliyati/> (Last Accessed: 11.05.2019)
- <https://tureng.com/tr/turkce-ingilizce/sounds%20good> (Last Accessed: 14.05.2019)
- <http://sozluk.gov.tr> (Last Accessed: 23.05.2019)