

URBAAN EXAMINATION of PERSONAL CARE ADVERTISEMENTS THROUGH SEMIOLOGICAL ANALYSIS

ABSTRACT

This paper focuses on an analysis of reproducing meanings by personal care advertisements. The main purpose of the study is to identify the world presented or created by advertisements for the consumers and to clarify basic characteristics and components of this world. Within this direction, advertisements of personal care products towards women and men are analyzed comparatively. In this process, personal care advertisements published in 2013 are investigated through semiological analysis. In the conclusion of the study, the differences and similarities between advertisements of personal care products towards women and men were revealed. In this regard, the foreground values and concepts in the advertisements in order to persuade consumers were determined.

Keywords: advertising, semiological analysis, personal care advertisements

GÖSTERGEBİLİMSEL ANALİZ YOLUYLA KİŞİSEL BAKIM REKLAMLARININ İNCELENMESİ

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ÖZET

Bu çalışma, kişisel bakım ürünleri aracılığıyla anlamın yeniden üretilmesinin analizine odaklanmaktadır. Bu çalışmanın temel amacı, reklamlar tarafından sunulan ya da yaratılan dünyayı tanımlamak ve bu dünyanın ana karakteristiklerini ve bileşenlerini açıklamaktır. Bu doğrultuda, kadınlara ve erkeklere yönelik kişisel bakım ürünleri reklamları karşılaştırmalı olarak analiz edilmiştir. Bu süreçte, 2013 yılında yayımlanan kişisel bakım ürünleri reklamları göstergebilimsel analiz ile çözümlenmiştir. Bu çalışmanın sonucunda, kadınlara ve erkeklere yönelik kişisel bakım ürünleri reklamları arasındaki benzerlikler ve farklılıklar ortaya konulmuştur. Bu çerçevede, tüketicileri ikna etmek için reklamlarda ön plana çıkarılan kavramlar ve değerler belirlenmiştir.

Anahtar sözcükler: reklam, göstergebilimsel analiz, kişisel bakım ürünleri reklamları.

INTRODUCTION

This paper focuses on an analysis of reproducing meanings by personal care advertisements. The main purpose of the study is to identify the world presented or created by advertisements for the consumers, and to clarify basic characteristics and components of this world. Within this direction, advertisements of personal care products towards women and men are analyzed comparatively. In this process, personal care advertisements published in 2013 are investigated through semiological analysis.

Within this frame, first, researches have been conducted to analyze meaning construction and ideology in the field of advertising are mentioned. In the second part, the method of the current study is explained. In the third part, the findings of the research are presented, and in this frame, a semiological analysis of Nivea cellular anti-age cream, Bvlgari Omnia Crystalline perfume, Paco Rabanne Invictus perfume, and Wella SP Men natural shade gradual tone advertisements is presented. In the conclusion part, the differences and similarities between advertisements of personal care products towards women and men are revealed. In this regard, the foreground values and concepts in the advertisements in order to persuade consumers are determined.

1. Literature Review

The present study is based on the theoretical framework of cultural studies. As noted by Barker (2008), cultural studies is an interdisciplinary field of enquiry which analyzes the production and inculcation of maps of meanings (p. 38). Within this perspective, cultural studies focused on the study of culture as the signifying practices of representation within the context of social power (Barker, 2008: 7, 38). In this respect, Storey (2003) pointed

out that the core interest of the cultural studies is the relations between culture and power, and culture refers the production, circulation and consumption of the meanings (p. 3). In this manner, cultural studies analyze how the world is socially constructed and represented, and examine how meaning is produced symbolically in language as a signifying system (Barker, 2008: 7). A number of studies based on the framework of cultural studies have been conducted to analyze meaning construction and ideology in the field of advertising (e.g. Souza & Leao, 2013; Khattab, 2012; Anderson, Dewhurst & Ling, 2006; Oyedele & Minor, 2012; Alaniz & Wilkes, 1995; Caillat & Mueller, 1996). Within this perspective, the prominent studies related to meaning construction and ideology in advertisements are mentioned in this section. In this manner, Judith Williamson is one of the most prominent scholars. Williamson (1978) focused on decoding advertisements, and examined how ideology is reproduced, and which meaning is created in advertisements. Williamson examined the process of creating difference, and pointed out meaning transference from the referent system to product

“Images, ideas or feelings become attached to certain products, by being transferred from signs out of other systems (things or people with ‘images’) to the products, rather than originating in them. This intermediary object or person is bypassed in our perception; although it is what gives the product its meaning, we are supposed to see that meaning as already there, and we rarely notice that the correlating object and the product have no inherent similarity, but are only placed together (hence the significance of form). So a product and an image/emotion become linked in our minds, while the process of this linking is unconscious.” (p. 30).

As another example of this line, Souza and Leao (2013) analyzed the pepper brand advertisements, and focused on how myths reproduced in the advertisements. In this context, semiological analysis was used to examine Chilli Bean’s advertisements. The findings of the study indicated that a reproduction of myths which sustain the metanarrative that gives meaning to the brand: hedonism p. 575). Besides, Khattab (2012) focused on female

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identity in local and international women's magazines. The study employed semiology to deconstruct signs and discover the deeper ideological function of advertising. In this frame, magazine front covers and product advertisements were selected for a semiotic reading. The findings of the study revealed that both international and local magazines portrayed women in sexualized ways, and mainstream global values appear to be determining factors even in the magazines (p. 14). Likewise, it is also found that despite attempts made by locally distributed international magazines such as *Cosmopolitan* to localize images, models continued to represent mainstream global-national values of beauty, filling locally distributed women's magazine pages with images of the perfect woman (p. 14). Besides, Harrison (2008) focused on masculine identity, and analyzed an online advertisement for male mascara. Harrison pointed out that during the past two decades, the traditional concept of masculinity has challenged by the pervasive spread of metrosexual attitudes and practices through Western cultures (p. 55). The analysis indicated that the producers of the advertisement encourages men to be consumers of feminine-style products while also allowing them to maintain the characteristic features that have traditionally been gendered as masculine by the composition of verbal and visual components (p. 55). A number of studies have been conducted to analyze cosmetic advertisements in Turkey. In this frame, Çabuk (2012) focused on referent systems and ideology in advertisements in order to indicate how meaning structures are constructed. Within this perspective, six advertisements on cosmetics published in *Cosmopolitan Turkey* magazine is examined by employing semiological analysis. The findings of the study pointed out that the advertisements frequently used the myths of science, technology and beauty (p. 57-58). Collaterally, the findings of the study revealed that these myths serve for the maintenance of the dominant belief system, and the main assertion is that "science is the source of beauty and youth" (p. 40). Similarly, Kavukcu (2013) examined cosmetic advertisements towards women by conducting semiological analysis. In this regard, cosmetic advertisements in *Elele*, *Instyle*, *New Beauty* and *Vogue* magazines, television advertisements, advertisements in pharmacies and cosmetic shops, and internet advertisements were investigated. The findings of the study indicated that the models do not have the mentioned problems (acne, cellulite, wrinkles etc.) in the advertisements (p. 210). The analysis pointed out that the feeling of becoming perfect came into prominence in the cosmetic advertisements (p. 210). In these researches conducted by Çabuk and Kavukcu, only cosmetic advertisements towards women were analyzed. Apart from that, a number of studies have been focused on representation of gender in advertisements (e.g. Dönmez, 2012; Aşçı, 2012; Batı, 2010; Coşmuş, 2008; Tekvar, 2006; Sabuncuoğlu, 2006). In this frame, Tekvar (2006) focused on gender signs in magazine advertisements, and examined how gender roles and stereotypes were built in magazine advertisements. In this regard, the advertisements published in men's magazine *FHM* and women's magazine *Cosmopolitan* were investigated comparatively by employing semiological analysis and content analysis. The findings of the study revealed that there occur mostly linguistic texts in *Cosmopolitan* commercials while visual texts are more than linguistic texts in *FHM* commercials (p. 343). The analysis indicated that there were not taken place any obvious sexual intercourse signs in *FHM* advertisements while they were detected in *Cosmopolitan* advertisements (p. 343). In addition, it is determined that both of the magazines included signs, which associate with fetishism and sexual fantasies. In the research conducted by Tekvar, advertisements towards women and men

were examined in the example of different product categories (p. 343). Similarly, Batı (2010) examined feminine body portrayal preferences in magazine advertisements. In this respect, in the first phase, content analysis is conducted in order to determine the thematic categories of women's stereotyped body portrayal. In the second phase, advertisements were investigated through semiological analysis. The findings of the study pointed out that advertisements contribute sexist notions about ideal woman's body (p. 103). In this frame, it is found that sexual body imagery of women on the verge of pornography has taken place in the advertisement, and these images reinforced stereotypes of women as sex objects, and contain unrealistic notions about women's body (p. 129). Likewise, Sabuncuoğlu (2006) focused on gender in the example of television advertisements. In this respect, fourteen television advertisements by employing judgmental sampling. Semiological analysis conducted in order to specify if there are masculine and feminine features in television advertisements. In the conclusion of the study, masculine and feminine features were determined in television advertisements. The findings of the study pointed out that traditional feminine models came into prominence in the advertisements (p. 207). The analysis indicated that characteristic features of masculine models were overwhelmingly reproduced the traditional male image (p. 207-208). In the researches conducted by Batı and Sabuncuoğlu, advertisements towards women were examined in the example of different product categories. Within this context, the current study is aimed to determine basic characteristics and components of the world presented or created advertisements for the consumers in the example of personal care advertisements. In this respect, the differences and similarities between advertisements of personal care products towards women and men are investigated.

2. Method

This research is characterized as an qualitative study. In this respect, personal care advertisements published in 2013 were investigated through semiological analysis. Semiology is a qualitative, structuralist approach to studying signs and codes within texts (Caillat & Mueller, 1996). As noted by Barker (2008), semiotics is one of the key methodologies in cultural studies, and focused on how the meanings generated by texts have been achieved through a particular arrangement of signs (p. 35). In this manner, Leiss, Kline and Jhally (1990) pointed out that semiology is useful for analyzing advertisements, particularly in "its capacity to dissect and closely examine a cultural code, and its sensitivity to the nuances and oblique references in cultural systems" (p. 214). In the process of semiological analysis, all the elements, verbal and visual, are identified, signs and their denotative features are specified; these components are grouped according to the concepts they carried; referent systems and myths reproduced within this context, main contradictions and meaning embedded in the advertisement are revealed (e.g. Souza and Leao, 2013; Khattab, 2012; Anderson, Dewhurst and Ling, 2006). Within this perspective, in the current study, evaluation of visual components is realized based on the studies conducted by Van Leeuwen and Jewitt, and Kress and van Leeuwen. Van Leeuwen and Jewitt (2001), and Kress and van Leeuwen (2006) provide a detailed and comprehensive analysis in visual design. In the present study, judgmental sampling, a non-random sampling technique, was used. As pointed out Mick and Oswald (2006), selective sampling is common in studies using semiotic analysis. In this manner, advertisements, published in 2013, selected from *Marie Claire*, *Capital*, *Hurriyet* and *Men's Health* were examined. In this frame Nivea advertisement for cellular

anti-age cream published in Hürriyet, Bvlgari advertisement for Omnia Crystalline perfume published in Marie Claire, Paco Rabanne advertisement for Invictus perfume published in Men's Health, and Wella advertisement for SP Men Natural Shade Gradual Tone published in Capital, were analyzed.

3. Findings

In this section, a semiological analysis of Nivea cellular anti-age cream, Bvlgari Omnia Crystalline perfume, Paco Rabanne Invictus perfume, and Wella SP Men natural shade gradual tone advertisements is presented.

3.1. Nivea Cellular Anti-Age Cream Advertisement

Nivea advertisement for cellular anti-aging cream is shown in Figure 1. A blonde woman is taken place on the left side of the advertisement. Cells are taken place in the background of the advertisement. The model is shown different positions in the cells. In the first position, the model is sleeping at the top of the advertisement. In the second position, the model is sitting, and lifting her arms. In the third and fourth position, she is acting. The product is located on the right side of the advertisement. Headline, body copy, brand name, and website address of the company are taken place at the bottom of the advertisement.



Figure 1: Nivea Advertisement for Cellular Anti-Age Cream (2013)

An anti-ageing skincare cream called as Cellular Anti-Age produced by Nivea is introduced in the advertisement. Harrison (2008) pointed out that the placement of represented participant-simplifies different information roles. In this regard, represented participants on the left side have the value of being 'given' knowledge while represented participants on the right are 'new' (Harrison, 2008: 68; Kress and van Leeuwen, 2006: 209). Besides, represented participants at the top have the value of being 'ideal' while represented participants below represent the 'real' (Harrison, 2008: 68; Kress and van Leeuwen, 2006: 209). Within this perspective, in the current study, the model refers to given knowledge while cells that are taken place on the right side of the advertisement refer to new knowledge. The product on the right side of the advertisement refers to new knowledge. Besides, the model and cells at the top of the advertisement have the value of being ideal while the product and the text at the bottom of the advertisement represent the real. Apart from that, salience implies the attainment of an unrepresented participant to capture the viewer's attention, and, in this frame, the size, sharpness of

focus, tonal contrast, colour contrast, and preferences about the placement of the components in the foreground or background (Harrison, 2008: 68; Kress and van Leeuwen, 2006: 209). In this context, the larger represented participants, components in the focus, areas of high tonal contrast, and represented participants in the foreground have greater salience (Harrison, 2008: 68; Kress and van Leeuwen, 2006: 209). In this manner, in the current study, the larger picture of the model has greater salience than other components in the advertisement. Besides, the product and the text in the foreground of the advertisement have greater salience than the cells in the background of the advertisement. Similarly, the areas of high tonal contrast in the advertisement -the frame of text, the terms new and Nivea- have greater salience. As shown Figure 1, strongly saturated colour in the advertisement is dark blue. In this respect, the terms new, anti-age, cell rejuvenation, day, SPF 15, hyaluronic acid, and magnolia extract have greater salience. In addition, preferences about framelines, pictorial framing devices, empty spaces, continuity in colour, and visual shapes affects whether represented participants are seen as connected or disconnected (Harrison, 2008: 68; Kress and van Leeuwen, 2006: 209). In this regard, more continuity in colour and in shapes means greater connection (Harrison, 2008: 68). Within this perspective, in the present study, blue and white preferred as dominant colours in the advertisement. Blue refers to positive connotation like tranquil and serenity, high quality, trustworthy and dependable (Jacobs et al., 1991; Miles, 2010). White refers to purity, cleanness, and clarity (Mahnke, 1996; Wright, 1988; Fraser & Banks, 2004; Labrecque & Milne, 2012). Besides, the main components in terms of visual continuity are cells in the advertisement. Cells in the upper right side, and cells at the bottom of the advertisement contribute to create greater connection.

In the Nivea advertisement for cellular anti-age cream, the model is looking directly at the viewer. In this manner, Harrison (2008) underlined that "faces create strong engagement on the part of the viewer through the image act/gaze and social intimacy/distance" (p. 66). When the model is looking directly at the viewer, this causes the viewer to feel a strong engagement with the model (p. 66). This gaze has important functions:

"In the first place it creates a visual form of direct address. It acknowledges the viewers explicitly, addressing them with a visual 'you.' In the second place it constitutes an 'image act' ... the participant's gaze (and the gesture, if it is present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her" (Kress and van Leeuwen, 2006: 117-118)

Besides, spatial distance between represented participants and the viewer is important in creating a sense of intimacy or non-intimacy (Harrison, 2008: 67). In this regard, Kress and van Leeuwen (2006) pointed out that the relation between the participants represented in images, and participants are portrayed as though they are friends, or as though they are strangers (p. 126). In the present study, concerning social intimacy and distance, it is noticed that the model is photographed at a close personal distance (head-and-shoulder shot). A head-and-shoulder shot contributes to create the kind of intimacy that exists between people who are willing to touch one another physically -family members, close friends, and lovers (Harrison, 2008: 67). Apart from that, regarding perspective in terms of vertical angle, it is noticed that the model is positioned at a medium angle to the viewer. This implies that represented participant has equal power with the

viewer (Harrison, 2008: 66; Kress and van Leeuwen, 2006: 148). In addition, regarding perspective in terms of horizontal angle, the model is positioned at a frontal angle to the viewer. This implies that the model is ‘one of us’ (Harrison, 2008: 66), and “what you see here is part of our world, something we are involved with” (Kress & van Leeuwen, 2006: 136).

Cellular awakening and rejuvenation of the skin come into prominence in the headline of the advertisement. In this frame, the innovative dimension of the product is pointed out, and, in this respect, it is implied that skin care works at the cellular level. In this manner, it is emphasized that the product provides skin cell renewal, and induces cells to behave like younger ones. Besides, it is underlined that the Nivea Cellular Anti-Age is a new care product. It is also stated that the product is a day cream, and includes hyaluronic acid, magnolia extract, and contains sun protection factor (SPF) which reduces the negative effects of the sun and protect the skin. In addition, it is pointed out that the product reduces the wrinkles, improves the skin’s firmness, and provides cell rejuvenation. In this manner, Harrison (2008) stated that “mood indicates the way that the speaker wishes to interact with the reader, and is determined by whether a clause is in the declarative, is a command, or is in the form of a question” (p. 65). In the current study, every clause in the Nivea advertisement is declarative. In other words, declarative statements are preferred rather than a command or a question. Harrison (2008) pointed out that regarding declarative statements,

“the text does not tell the reader to do something or pose rhetorical questions that he cannot answer. In this way, the reader is in a position of equality with the text. It is informative; he will make his own judgments as to the worth of the information.” (p. 65)

In addition, Harrison (2008) remarked that modality is a way in which the text reflects the attitudes of the speaker, and associated with the use of verbal modifiers that reflect negativity, positivity, obligation, inclination, possibility, and certainty (p. 65). In the present study, verbal components in the Nivea advertisement illuminate the features of the product as positive and certain. Modal operators (e.g. would, could, should, might) have not been used in the Nivea advertisements.

In the Nivea cellular anti-aging cream advertisement, regarding categorization made by Souza and Leao (2013), Williamson (1978) and Fiske (1996), “eternal youngness”, femininity, “miraculous beauty” and science myths are reproduced. The innovative dimension of the product -cellular awakening and rejuvenation of the skin- come into prominence by the composition of verbal and visual components. In this manner, the model is shown in different positions -sleeping, sitting and lifting her arms, and acting- in the cells. This refers to cellular activity, cell rejuvenation, and youngness. The model, who has bright, firm and younger-looking skin, and cell rejuvenation are presented as ideal in the advertisement. In this frame, it is pointed out that Nivea cream proposed a solution for ageing process as a natural phenomenon. The advertisement implies that Nivea cream neutralized the signs of ageing, and slows down aging process. Nivea anti-age cream provides a brighter, firmer and younger-looking skin, and the product is proposed for women not desiring to have a wrinkled dull skin. Besides, in the level of connotative meaning, the use of terms like cellular, SPF 15, and hyaluronic acid, and cells in the background of the advertisement refers to science. As Harrison (2008) pointed out that the discourse about the products attempts to validate their use

through scientific terminology (p. 61). Within this perspective, main contradictions in the advertisement are youngness versus oldness, femininity versus masculinity, firm skin versus wrinkled skin, bright skin versus dull skin, younger-looking skin versus older looking skin, anti-ageing versus aging.

3.2. Bvlgari Omnia Crystalline Advertisement

Bvlgari Advertisement for Omnia Crystalline perfume is shown in Figure 2. A young, blonde haired model is taken place in the middle of the advertisement. The model wears the precious and sparkling crystal jewelries. The model is keeping the cap of perfume bottle in her hands, and holding the cap of perfume bottle to her neck on a white background. Brand name is taken place from left side to right side of the advertisement. The phrase “Omnia Crystalline Perfume” is taken place under the brand name at the bottom of the advertisement.



Figure 2: Bvlgari Advertisement for Omnia Crystalline Perfume (2013)

A new perfume called as Omnia Crystalline produced by Bvlgari is introduced in the double page magazine advertisement. Within the perspective based on van Leeuwen and Jewitt (2001), and Kress and van Leeuwen (2006), the model holding the cap of perfume bottle in her hands on the left side of the advertisement refers to given knowledge. The model, who is carrying a crystal jewellery on her head, is taken place on the right side of the advertisement refers to new knowledge. Besides, the information about the product on the left side of the advertisement refers to new knowledge. The model at the top of the advertisement has the value of being ideal while the brand name and information about the product at the bottom of the advertisement represent the real. The brand name located in near the center of the advertisement provides the nucleus of information. The information about the product in the margin of the advertisement refers to surrounding elements that contribute to main knowledge. Apart from that, the larger picture of the model, and brand name that is written by larger font size have greater salience. The areas of high tonal contrast in the advertisement -brand name, and the information about the product- have greater salience. As stated above, more continuity in colour and in shapes means greater connection (Harrison, 2008: 68). In this manner, in the current study, black, white, and rose gold preferred as dominant colours in the advertisement. In the level of connotative meaning, black refers to sophistication, glamour, power, and in the fashion world, black expresses status, elegance, richness, and dignity; white refers to purity, cleanness, and clarity (Mahnke, 1996; Wright, 1988; Fraser & Banks, 2004; Labrecque & Milne, 2012). Rose gold refers to gentleness, warmth, modernity, and luminescence (<http://bvlgariomnia.bulgari.com/us/the-iconic-bottle>). Besides, the main components in terms of visual conti-

nity are brand name on the cap of the perfume bottle and brand-name lettering under the photographs of the model. Besides, the main components in terms of visual continuity are opulent jewelries in the advertisement. Ostentatious ring on the finger is taken place both the left side and right side of the advertisement. These components contribute to create greater connection. In the Bvlgari Advertisement for Omnia Crystalline Perfume, the model is looking directly at the viewer. As stated above, this causes the viewer to feel a strong engagement with the model (Harrison, 2008: 66). Regarding social intimacy and distance, it is noticed that the model is photographed at a close personal distance. Concerning perspective in terms of vertical angle, it is noticed that the proportion of the vertical angle is low, and the model is positioned at a a bit high angle to the viewer. As noted by Sells and Gonzalez (2002), this implied that the power difference between the depicted and the viewer is minimal-small enough to overcome, perhaps by purchasing the product. Apart from that the perfume bottle has not taken place in the advertisement. Instead, only the cap of the perfume bottle is taken place in the advertisement. The cap of perfume bottle resembles infinity symbol. Collaterally, in Bvlgari' website, it is stated that

“Two circular halves that wink at Bulgari’s historical roots of Greek symbolism, intertwine naturally and sinuously, projecting a radiant and gentle grace. ... A metaphor of infinity and power, the bottle stirs the senses and boosts confidence. The ∞ is the ancient symbol of infinity and balance that for the Ancient Greeks, symbolized air, one of the four fundamental elements associated with liberty, movement, lightness and spiritual uplift”(http://bvlgariomnia.bulgari.com/us/the-iconic-bottle)

Verbally, it is stated that Omnia Crystalline is a perfume in the Bvlgari advertisement. In this respect, omnia means all or everything in Latin (http://latindictionary.wikidot.com/adjective:omnis). Crystalline means having the structure and form of a crystal or composed of crystals (http://www.oxforddictionaries.com/ definition/english/crystalline?q=Crystalline). In this manner, the term crystalline refers to a mythological figure. Collaterally, in Bvlgari’s website, crystalline is described, and it stated that “it feels like stone, but looks like water: ‘petrified by the gods’ according to the ancient Greeks who named this raw material, which is nearly as hard as diamond, Krystallos”(http://bvlgariomnia.bulgari.com/us/the-sparking-crystal).

In the Bvlgari advertisement for Omnia Crystalline perfume, regarding categorization made by Souza and Leao (2013), Williamson (1978) and Fiske (1996), femininity, “miraculous beauty”, and “material power” myths are reproduced. Standard of beauty and aesthetic ideal are referred in the Bvlgari Omnia Crystalline advertisement. The young and beautiful model, who is carrying a crystal jewellery on her head and on her finger, is presented as ideal in the advertisement. the Bvlgari brand at the bottom of the advertisement represent the real. The model is positioned at a a bit high angle to the viewer in the advertisement. As noted by Sells and Gonzalez (2002), this implied that the power difference between the depicted and the viewer is minimal -small enough to overcome, perhaps by purchasing the product. In this manner, Bvlgari is proposed for women being admired and being approved, and desiring to illuminate luminous femininity. Collaterally, in Bvlgari blog, it is stated that Omnia Crystalline captures the glowing clarity of crystal light, a sparkling jewel of light, reflects and reveals a woman’s radiance, luminosity, gentle sensuality, and graceful femininity (http://bvlgariomnia.blogspot.com/). Within this perspective, crystal

comes into prominence by the composition of verbal and visual components. In this manner, the main components in terms of visual continuity are opulent jewelries in the advertisement. In the level of connotative meaning, crystal jewelries in the advertisement implies luxury, luminescence, and glamour. Using precious stones refers to high status, and upper social class. Visually, ostentatious crystal ring on her finger is paired with the cap of perfume bottle. Possession of precious stones as a marker high status paired with Bvlgari. Exquisite model wearing the precious and sparkling crystal jewelries prefers Bvlgari Omnia. It is implied that women preferring Bvlgari Omnia Crystalline perfume has high status. Within this perspective, main contradictions in the advertisement are high status versus low status, precious stones versus worthless stones, bright versus dull, femininity versus masculinity.

3.3. Paco Rabanne Invictus Advertisement

Paco Rabanne Advertisement for Invictus Perfume is showned in Figure 3. The muscled model is carrying a metal cup on his shoulders. The metal cup is similar form with perfume bottle. Cloudy sky is taken place in the background of the advertisement. Two half-naked women are taken place at the bottom of the advertisement. These women are holding the cup-shaped perfume bottle. Brand name is taken place in the middle of the advertisement. The phrase -“The new fragrance for him”-, and “Invictus” are taken place under the brand name. Website address of the company is taken place at the bottom of the advertisement.



Figure 3: Paco Rabanne Advertisement for Invictus Perfume (2013)

A new perfume called as Invictus produced by Paco Rabanne is introduced in the single page magazine advertisement. Within the perspective based on van Leeuwen and Jewitt (2001), and Kress and van Leeuwen (2006), the metal cup, which is similar form with perfume bottle, on the left side of the advertisement refers to given knowledge. The model carrying a metal cup on his shoulders at the top of the advertisement has the value of being ideal while the cup-shaped perfume bottle, and two half-naked women holding the perfume bottle at the bottom of the advertisement represent the real. Represented participants in the center provide the nucleus of information while represented participants in the margin are subservient components (Harrison, 2008: 68; Kress and van Leeuwen, 2006: 209). In this frame, the brand name and name of the perfume in the center of the advertisement provide the nucleus of information. The model, women and the perfume bottle in the margin of the advertisement refer

to surrounding elements that contribute to main knowledge. The larger picture of metal cup, the model, and brand name that is written by larger font size have greater salience. Similarly, the perfume bottle and brand name in the foreground of the advertisement have greater salience than cloudy sky in the background of the advertisement. The areas of high tonal contrast in the advertisement –cloudy sky in the background–have greater salience. Black, white, metallic grey, and purple are preferred as dominant colours in the advertisement. As stated above, in the level of connotative meaning, black refers to sophistication, glamour, power, and in the fashion world, black expresses status, elegance, richness, and dignity; white refers to purity and clarity (Mahnke, 1996; Wright, 1988; Fraser&Banks, 2004; Labrecque&Milne, 2012). Purple connotes luxury, authenticity, quality, sophistication, and intelligence (Mahnke, 1996; Wright, 1988; Fraser&Banks, 2004; Awad, 2007; Labrecque&Milne, 2012). Grey implies intellect and modesty (Awad, 2007). In this manner, Harrison (2008) examined a mascara advertisement towards men, and pointed out that this advertisement features a conservative colour palette of black, grey, white, and brown –a stark contrast to similar advertising to women in which the colours are many, vibrant, and lush (p. 61). Apart from that, the main components in terms of visual continuity are the metal cup and the cup-shaped perfume bottle. These components contribute to create greater connection. It is noticed that there are not empty spaces in the advertisement, and components in the advertisement connect each other. In the Paco Rabanne advertisement for Invictus perfume, the model is looking directly at the viewer. As stated above, this creates imaginary relation with the viewer (Kress and van Leeuwen, 2006: 117-118). Concerning social intimacy and distance, the model is photographed at a far personal distance (from the waist up). Regarding perspective in terms of vertical angle, it is noticed that the model is positioned at a medium angle to the viewer. As stated above, this implies that represented participant has equal power with the viewer (Harrison, 2008: 66; Kress and van Leeuwen, 2006: 148). Concerning perspective in terms of horizontal angle, it is noticed that the model is positioned at a frontal angle to the viewer. As mentioned above, this implies that the model is “one of us” (Harrison, 2008: 66), and “what you see here is part of our world, something we are involved with” (Kress & van Leeuwen, 2006: 136).

Verbally, the term Invictus refers to undefeated person or unbeaten person, and achieving victory. In this manner, a mythological figure is referred by the name Invictus perfume in the Paco Rabanne advertisement. In this manner, Sol Invictus was a solar deity in the Roman Empire in the third century (Halsberghe, 1972). Besides, the expression “The new fragrance for him”

in Paco Rabanne advertisement is a declarative phrase. In other words, a declarative phrase is preferred rather than a command or a question. In this manner, as noted by Harrison (2008), regarding declarative phrases, the text does not tell the reader to do something or pose rhetorical questions that he cannot answer (p. 65)

In the Paco Rabanne advertisement for Invictus perfume, regarding categorization made by Souza and Leao (2013) and Fiske (1996), masculinity and success myths are reproduced. In this regard, the dark-haired and muscled male implies masculine look. In this manner, Harrison (2008) pointed out that the photographs of muscular body parts and handsome faces, which are representations of male beauty, are a tribute to the male body and propose that any man using the product advertised is either as beautiful or has the potential to achieve such beauty with the

product (p. 64). Harrison (2008) analyzed a mascara advertisement towards men, and remarked that discursive choices of this advertisement reveal parallels and disjunctions with cosmetic advertising to women (p. 61). In this frame, Harrison pointed out that

“Visually, the representations of men are photographs of faces as well as body parts such as mouths, eyes, biceps, and torsos. This is similar to the way women’s bodies have been depicted in advertising –not as a whole, but in parts which can be manipulated and, thus, objectified by the producer” (p. 61).

The man carrying a metal cup on his shoulders is presented as leader and conqueror, and implies undefeated champion in the Paco Rabanne advertisement. Two half-naked women holding the perfume bottle at the bottom of the advertisement reinforce the domination of undefeated champion. Victory and invincibility come into prominence by the composition of verbal and visual components. The model carrying a metal cup on his shoulders is presented as ideal in the advertisement. The name of the perfume –Invictus– in the center of the advertisement provides essential information. In this manner, the main components in terms of visual continuity are the metal cup and the cup-shaped perfume bottle in the advertisement. In the level of connotative meaning, the cup and the term Invictus refer to competition, victory, being a champion, courage, brave, irresistible, unconquerable hero. Expression on his face and posture of the model refers to honour of victory. Within this perspective, main contradictions in the advertisement are victory versus defeat, success versus failure, being a champion versus being a defeated person, masculinity versus femininity.

3.4. SP Men System Professional Gradual Tone Advertisement

Wella Advertisement for SP Men Natural Shade Gradual Tone is shown in Figure 4. Dark-haired man is taken place in the middle of the advertisement. Digital codes (one and zero) are taken place in the background of the advertisement. Brand name is taken place on the left side of the advertisement. The phrase “Men System Professional” is taken place under the brand name. Headline, body copy, the logo of company, and slogan are taken place at the bottom of the advertisement.



Figure 4: Wella Advertisement for SP Men Natural Shade Gradual Tone (2013)

A new hair shading product called as SP Men Natural Shade Gradual Tone produced by Wella is introduced in the single page magazine advertisement. The product provides shading for grey hair, prevents the natural cycle of whitening of hair, and contributes to turn grey hair into black or brown hair. Within the perspective based on van Leeuwen and Jewitt (2001), and Kress and van Leeuwen (2006), the brand name, a set of purple coloured digital codes, and the text on the left side of the advertisement refer to given knowledge. The product on the right side of the advertisement refers to new knowledge. The brand name, the model, and the purple coloured digital codes at the top of the advertisement has the value of being ideal while the product and the text at the bottom of the advertisement represent the real. The larger picture of the model, brand name and headline that are written by larger font size have greater salience. Besides, the brand name, a set of purple coloured digital codes, the information about the product, and the picture of the product in the foreground of the advertisement have greater salience. On the contrary, a set of white and grey coloured digital codes in the background of the advertisement has less salience. The model, brand name, the text, and the product are in the focus of the advertisement while a set of white and grey coloured digital codes are out of focus and blurred. The areas of high tonal contrast in the advertisement -the brand name and headline- have greater salience. Black, purple, and white are preferred as dominant colours in the advertisement. As mentioned above, in the level of connotative meaning, black implies sophistication, glamour, power, and in the fashion world, black expresses status, elegance, richness, and dignity; white refers to purity and clarity (Mahnke, 1996; Wright, 1988; Fraser&Banks, 2004; Labrecque&Milne, 2012). Purple connotes luxury, authenticity, quality, sophistication, and intelligence (Mahnke, 1996; Wright, 1988; Fraser&Banks, 2004; Awad, 2007; Labrecque&Milne, 2012). In this manner, as mentioned above, Harrison (2008) examined a mascara advertisement towards men, and pointed out that this advertisement feature a conservative colour palette of black, grey, white, and brown -a stark contrast to similar advertising to women in which the colours are many, vibrant, and lush (p. 61). Apart from that, the main component in terms of visual continuity is brand name "SP". Besides, the main components in terms of visual continuity are also purple, white and grey coloured digital codes. "SP" and digital codes contribute to create greater connection in the advertisement. In the Wella advertisement for SP Men Natural Shade Gradual Tone, the model is looking directly at the viewer. This invites the viewer to share the enriching experience of wearing cosmetics (Harrison, 2008: 66). In this case, the face concerning social intimacy and distance, the model is photographed at a far personal distance (from the waist up). Regarding perspective in terms of vertical angle, it is noticed that the model is positioned at a medium angle to the viewer. As mentioned above, this implies that represented participant has equal power with the viewer (Harrison, 2008: 66; Kress and van Leeuwen, 2006: 148). Concerning perspective in terms of horizontal angle, it is noticed that the model is positioned at an oblique angle to the viewer. This implies that the model is "one of them" (Harrison, 2008: 66).

In the Wella advertisement for SP Men Natural Shade Gradual Tone, box of the product and comb are presented like an upright tower. In this manner, Harrison (2008) remarked that regarding vertical tube and its angled wand in the mascara advertisement, "the mascara product is presented in an architectural manner, with the mascara tube resembling an upright tower while the applicator leans, in a vector of motion, at a sharp angle to it"

(p. 63). Harrison pointed out that the architectural representation of the mascara tube and wand is designed to make men see the product use as rational rather than emotional" (p. 65). Kress and van Leeuwen (2006) emphasized that straight lines and angular designs mean mechanical, technological order, as opposed to curves and circles which implies natural processes (p. 54-55). As noted by Harrison (2008), angularity reflects "a world we can, at least in principle, understand fully and rationally", and technological skill and rational thinking are characteristic features related to traditional masculinity (p. 63-64). In the light of these, the composition of the box of the product and comb, and the square shape of the text in the Wella advertisement for SP Men Natural Shade Gradual Tone refers to technological order, rational thinking, and traditional masculinity.

Verbally, recoding of excellence or perfection comes into prominence in the headline of the advertisement. It is pointed out that enable color pigment of SP Men Natural Shade Gradual Tone allows for a gradual return to natural hair color -black or brown- in the body copy of the advertisement. Besides, it is implied that grey hair gradually regains their natural shade step by step. The product enables a gentle, mild, smooth return to the hair's natural colour. It is also stated that suitable for hair with a grey level of up to 70 %. The specially developed anti-aging technology with vitamin C and pigments supplied simultaneously with the hair color and care. Additionally, it is pointed out that skin compatibility dermatologically approved. The phrase "Men System Professional" refers to specialization in the field of men care. The slogan is "SP: The science of personalized care". The slogan emphasizes being a personalized product of Wella SP Men, and refers to customising clients treatments according to their hair needs and wants. In the current study, every clause in the Wella advertisement is declarative. In other words, declarative statements are preferred rather than a command or a question. As mentioned above, Harrison (2008) pointed out that regarding declarative statements, the reader is in a position of equality with the text, and the viewer will make his/her own judgments as to the worth of the information (p. 65). Apart from that, in the study conducted by Harrison, the verbal text overwhelmingly represents the qualities of the product as positive and certain (p. 65). Similarly, in the current study, verbal components in the Wella advertisement represent the features of the product as positive and certain. Apart from that, Harrison (2008) remarked that the mascara advertisement towards men mixes the discourse of advertising of female personal care products with language designed to appeal to the traditional male (p. 61). According to Harrison (2008),

"the verbal and visual discourses in the advertisement work together to create a meaning for mascara that is at odds with societal conventions that it is a product only for women. Eyelashes and what mascara can do for them are de-emphasized. Rather, the approach is holistic with the face emphasized, suggesting that male mascara will add to an overall effect of health and beauty, rather than distinguishing one specific facial feature. Hence, buying mascara becomes not a vanity purchase, but a masculine activity based on forethought and rationality." (p. 64)

Within this perspective, Harrison (2008) also pointed out the avoidance of some terms which is frequently used in the advertisements towards women:

"On the one hand, the products are not renamed to conceal their feminine roots -for example, 'mascara' is not 'lash enhancer.'"

On the other hand, make-up in general is considered 'corrective,' that is, as addressing a health concern rather than a beauty issue. Also, much of the discourse about the products attempts to validate their use through scientific terminology. Thus, Velocity Moisturizer Emulsion, a facial cream, is 'vitamin-enriched' with the capacity to 'stabilize skin's natural defenses ... while special humectants attract and hold additional moisture for hours.' (p. 61)

Harrison (2008) focused on verbal processes in each clause, and pointed out that "the advertisement's text positions the mascara as a product that can improve male appearance without creating a feminine look. It does this by primarily encoding the mascara as an actor -in this case, a 'tool' that gets things done in just the right way" (p. 62). The clausal analysis of Studio5ive advertisement indicated that the mascara, the primary participant, and its variants are the subject of the seven independent clauses, and in six of these, the mascara is actively achieving goals (p. 63). In addition, Harrison (2008) pointed out that "the avoidance of the term 'eyelashes' or 'lashes' is reflected in the visual text, which has no image of eyelashes at all -a discursive feature which is usually highlighted in mascara advertising to women" (p. 63). Within this perspective, when verbal components are underestimated in the present study, similar features are specified. In this respect, it is noticed that the product encodes as an actor, and the term "hair dyeing" is not used in the Wella advertisement.

In Wella advertisement for SP Men Natural Shade Gradual Tone, regarding categorization made by Souza and Leao (2013), Williamson (1978) and Fiske (1996), "eternal youngness", masculinity, and "science" myths are reproduced. Masculinity, and perfection come into prominence by the composition of verbal and visual components. The dark-haired model and the coloured digital codes are presented as ideal in the advertisement. The product at the bottom of the advertisement represents the real. As stated above, concerning perspective in terms of horizontal angle, it is noticed that the model is positioned at an oblique angle to the viewer. This implies that the model is 'one of them' (Harrison, 2008: 66). In this manner, it is pointed out that Wella natural shade product proposed a solution for the natural cycle of whitening of hair, and contributes to turn grey hair into black or brown hair. Wella advertisement for SP Men Natural Shade Gradual Tone addresses to men who desire a perfect-looking appearance. In the level of connotative meaning, the use of terms like pigment, vitamin C, and the phrase "skin compatibility dermatologically approved" refers to science. Within this perspective, main contradictions in the advertisement are youngness versus oldness; younger-looking appearance versus older-looking appearance; grey hair versus black/brown hair; recode versus not recode; masculinity versus femininity; perfection versus imperfection.

4. Conclusion

In the conclusion of the study, the differences and similarities between advertisements of personal care products towards women and men were revealed. In this regard, the foreground values and concepts in the advertisements in order to persuade consumers were determined. Regarding similarities between advertisements of personal care products, it is indicated that femininity and beauty myths are reproduced in the personal care advertisements towards women. Collaterally, masculinity myth is reproduced in the personal care advertisements towards men. Science and youngness myths are reproduced in the advertisements of cosmetics used for beautification. Femininity and masculinity

are reproduced in the perfume advertisements. In this context, the main contradiction in the advertisements is femininity versus masculinity in the personal care advertisements. Besides, the main contradictions in the advertisements of cosmetics used for beautification are youngness versus oldness; younger-looking appearance versus older-looking appearance; anti-ageing versus ageing. Concerning the composition of visual components, it is determined that the larger components in the personal care advertisements in terms of salience are the models. Personal care advertisements focused on physical appearance, and the body is presented as parts in these advertisements. As mentioned above, Harrison pointed out that "visually, the representations of men are photographs of faces as well as body parts such as mouths, eyes, biceps, and torsos. This is similar to the way women's bodies have been depicted in advertising -not as a whole, but in parts which can be manipulated and, thus, objectified by the producer" (p. 61). Besides, the models are presented as ideal in the personal care advertisements while the products at the bottom of the advertisements represent real. The areas of high tonal contrast -the brand name, headline and some terms- have greater salience in the personal care advertisements. The product, headline and brand name is taken place in the foreground of the advertisements. In this context, the products are presented as solutions for younger-looking appearance or achieving success or gaining higher status. Besides, personal distance comes into prominence rather than social distance or public distance in the personal care advertisements. The models are looking directly at viewer in the personal care advertisements. As mentioned above, this causes the viewer to feel a strong engagement with the model, and creates imaginary relation with the viewer (Harrison, 2008: 66; Kress and van Leeuwen, 2006: 117-118). Apart from that, verbally, it is specified that the products are presented as solutions for younger-looking appearance or achieving success or gaining higher status in the advertisements of cosmetics used for beautification. Apart from that, verbally, it is specified that declarative, positive, and certain statements are used in the advertisements of cosmetics used for beautification. The products encode an actor and achieve goals in the advertisements of cosmetics used for beautification. As Harrison (2008) pointed out that the users of the product are backgrounded (p. 63). Standardized advertising approach is preferred rather than localized strategy in personal care advertisements. These advertisements have not been referred to local cultural values. The same or similar visual components are used in the beautification and perfume advertisements.

Regarding dissimilarities between advertisements of personal care products, it is indicated that although the composition of visual and verbal components in the SP Men advertisement resembles the Nivea advertisement, it is noticed that the term hair dyeing is not used in the Wella advertisement. In this manner, as mentioned above, Harrison (2008) also pointed out that the verbal components conceal their feminine roots, and the using of terms which is usually used in advertisement towards women is avoided (p. 61-63).

Besides, mythological figures are referred in the perfume advertisements while these components have not taken place in the advertisements of cosmetics used for beautification. Foreign language is used, or local language is not preferred in the perfume advertisements while the headline and the body copy are translated in the advertisements of cosmetics used for beautification. Apart from that, concerning advertisements towards women, science myth is reproduced in Nivea advertisement while mate-

rial powermyth is reproduced in Bvlgari advertisement. Concerning advertisements towards men, success myth is reproduced in the perfume advertisement towards men while science and youngness myths are reproduced in the perfume advertisement towards women. Regarding the composition of visual components, it is determined that the visual components are overwhelmingly used in the perfume advertisements. Verbal components come into prominence in the advertisements of cosmetics used for beautification rather than in the perfume advertisements.

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