A VANGUARD OF POSTMODERN CONDITION:
VERBAL AND VISUAL RHETORIC IN
CONTEMPORARY ADVERTISING

A THESIS SUBMITTED TO

THE DEPARTMENT OF GRAPHIC DESIGN

AND

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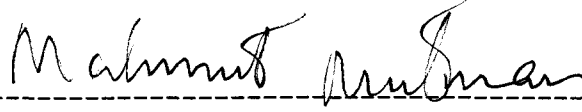
FOR THE DEGREE OF MASTER OF FINE ARTS

by

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September, 1995

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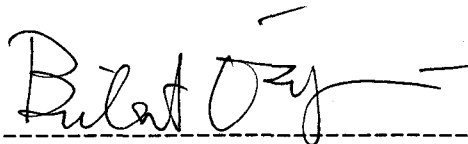

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ABSTRACT

A VANGUARD OF POSTMODERN CONDITION:
VERBAL AND VISUAL RHETORIC IN
CONTEMPORARY ADVERTISING

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The purpose of this study is to investigate the intersections of rhetoric in advertisements with the postmodern condition and to determine if postmodern condition reflects itself in advertisements. In this context, semiological framework is taken as an approach to analyze the aspects concerning postmodern issues in advertising discourse. Finally, it draws attention to consequences of postmodern advertising in respect of contemporary cultural condition.

Keywords: Advertising, Postmodern Condition, Rhetoric, Semiology, Schizophrenia.

ÖZET

POSTMODERN DURUMUN BİR HABERCİSİ: ÇAĞDAŞ REKLAMCILIKTA SÖZEL VE GÖRSEL RETORİK

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Bu çalışmanın amacı, reklamlarda kullanılan retorik ile postmodern durum arasındaki kesişmeleri araştırmak ve postmodern durumun reklamcılık alanına yansıyıp yansımadığını saptamaktır. Bu bağlamda, reklamcılık söyleminde gözlenen postmodern vechelerini incelemek için yöntem olarak göstergebilimsel yönteme başvurulmuştur. Çağdaş kültürel durum açısından postmodern reklamcılığın sonuçlarına dikkat çekilmektedir.

Anahtar Sözcükler: Reklam, Postmodern Durum, Retorik, Göstergebilim, Şizofreni.

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CHAPTER I

1. INTRODUCTION

1.1. STATEMENT OF THE PROBLEM

The aspects of simulation, hyperreality, collage, pastishe, déjà vu, indifference can be considered as the hallmarks of the social situation called "post modern condition" that in an unescapable way, compose the everyday practice of the contemporary man. Within this situation, advertising appears as a social institution which produces and reproduces images that are constructed by these aspects.

> At the intersection of art and commerce, advertisements are packed with the relations and contradictions between aesthetics and economics, signs and commodities, spectators and cultural producers -all within an arena governed by the logic of corporate capital.
> (Goldman, 1993: 314)

Projecting all the features of social situation via the complex use of verbal and visual rhetoric, the advertising discourse is the extension of what Jameson refers as 'the logic of late capitalism' for the postmodern condition. In this context, this study is framed by this depiction which indicates the appearance of verbal and visual rhetoric in contemporary advertisements as the fore-shadowing of postmodern condition. Therefore, the intention of this thesis is

to investigate the intersections of postmodern condition and the use of rhetoric in advertisements.

Semiology provides theoretical materials for the analysis of signs in advertising, hence, by taking print advertising as the basis of the study, semiological framework will be considered as an approach in order to analyze the aspects concerning postmodern issues in advertising discourse.

Subsequently, I will make a classification of rhetorical figures in contemporary advertising by using semiological and rhetorical analysis of verbal and visual expressions in print advertisements illustrates a general view for the study.

As a manifestation, advertising can be considered as one of the defining social experience of postmodern culture. It plays an important role in shaping the ongoing change at the contemporary cultural scene. Therefore, the formation of the main body of this thesis involves discussions of the concepts of time and space and simulation as the most significant issues of postmodern condition. Moreover, these discussions will be evaluated by the selected examples of advertisements.

Besides, this thesis basically intends to point out and/or underline the consequences of the intersections of postmodern condition and the use of rhetoric in contemporary advertisements. Therefore, I believe the evaluation of the consequences would be a subject for a wider and more detailed study.

1.2. DEFINITION OF TERMS

1.2.1. POSTMODERN CONDITION

> The most important thing is always the contemporary
> element, because it is most purely reflected in
> ourselves, as we are in it.
>
> **Goethe** (qtd. in Hassan, 1984: 47)

As 'postmodern' is the condition which we are experiencing within modern issues, modernism should also be taken into consideration while in an effort of defining it. Hence, Giddens (1990) points out that postmodern is not an era but rather consequences of modernism which are more radical.

Modernity is a historical periodizing term in which reason is considered as the object of progress in knowledge and society throughout the theoretical discourses from Decartes to the Enlightenment. The process of 'modernization' indicates the dynamics of modernity as the processes of individualization, secularization, industrialization, cultural differentiation, commodification, urbanization, bureaucratization, and, rationalization (Best and Kellner, 1991: 2-3). Modernity legitimizes its domination through a number of discourses, institutions and practices. For Foucault, modern forms of knowledge, rationality, social institutions and subjectivity lead to sociohistorical constructs of power and domination (Best and Kellner, 1991: 32). Therefore, the presence of overarching meta-narratives is a vital feature of modernism. Lyotard

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(1984) draws three conditions for modern knowledge as (i) the demand for meta-narratives to legitimize foundationalist claims; (ii) the development of legitimation and rejection; (iii) a desire toward homogenous epistemological and moral institutions. Whereas, in postmodern knowledge, the scepticism of any meta-narrative, foundationalism, legitimation with the aspects of heterogeneity, plurality are the major points (Lyotard, 1984).

Meanwhile, Jameson (1993) draws our attention to a radical break in the notions of modernism which comes to the surface by the end the 1950's and the early 1960's. The act of seizing every depiction (which is commensurable and determinable) becomes empirical, chaotic, and heterogeneous. Dissolving borders between high culture and mass culture, "new kinds of texts, infused with the forms, categories, and contents of that very culture industry" (1993: 314), signify a new cultural logic.

> ...every position on postmodernism in culture...is also at one and the same time and necessarily, an implicity or explicity political stance on the nature of multinational capitalism today. (Jameson, 1993: 314)

He essentially seizes postmodernism as a "cultural dominant". For Jameson, a mutation in cultural ground that performs archaic attitudes towards the forms and ethos which are considered as antisocial by an older modernism and its claim is one of the most

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convenient explanations for the emergence of postmodern. These forms and ethos are institutionalized by the public culture of western society, within a postmodern framework (Jameson, 1993: 315). The key point is the integration of aesthetic production with commodity production. "The different positioning of postmodernism in the economic system of late capital" and "the transformation of the very sphere of culture in a contemporary society" distinct as meaning and social function when the conception of periodization in dominance is taken into consideration (Jameson, 1993: 316). So, there is a possibility of forming a gap between the dominant power (the cultural dominant) and the society.

As Jameson emphasises, if we can not define cultural dominant, then, we could perceive present history as based on heterogeneity, random difference and coexistence of distinct forces. He also emphasises that two phenomenon as indifferent "moral judgements" and dialectical approach to grasp "our present of time in History" reflect "the cultural dominant of the logic of late capitalism". (Jameson, 1993: 315-317)

Also, Deleuze and Guattari in <u>Anti Oedipus</u> (1993), make a critique of modernity by centralizing on capitalism and psychoanalysis. Their tendency is to point out that all theoretical and institutional obstacles to desiring production create postmodern schizo-subject that unscramble the codes of modernity and become nomadic desiring machines. Thus, they refer "schizophrenia" as a positive process that signifies inventive connections and expansion (Massumi, 1992: 1).

Jameson deals with the "death" of the subject which also signifies autonomous bourgeois ego. Disappearance of the individual subject leads to "the well nigh universal practice today what may be called "pastiche". Contemporary life is dominated by the notion of space rather than the notion of time. Meanwhile the late capitalist consequences present not only the absence of an advanced collective project, but also the absence of "the older national language itself". Thereof, parody could not place itself into any direction. Consequently, parody leaves its place to "blank parody" which disguises itself as pastiche. Jameson views personal identity as "a temporal unification of past and future with one's present". Cultural productions of the individual subject appear as fragments. Thus, there is a breakdown of signifying chain, by using Lacan's terminology, this situation leads to a schizophrenic process. According to that situation, Jameson formulates the schizophrenic nature of the postmodern condition by stating that differences produce relations (Jameson, 1993: 319-324).

Hence, these relations could lead to a new mutation in which consciousness could not be viewed. Seeing and seizing everything at a time through radical and random differences proposes to grasp everything as a collage .

For Foucault (1979), modern individual refers to both an object and subject of knowledge. Subjectivity is a construct of domination. He draws our attention to the destruction of unified subject.

...one has to dispense with the

constituent subject, and to get rid of

the subject itself, that's to say, to

arrive at an analysis which can account

for the constitution of the subject with

in a historical framework. (qtd. in Best

and Kellner, 1991: 51)

Consequently, he accepts postmodern condition as a positive event as it opens doors to the new form of thought. However, his conception of power with in the frame of modernism is relational, highly indeterminable and a pure structural activity, therefore he neither identify postmodern form of power nor consider postmodern as an episteme or an historical era and claims that " something new is about to begin, something that we glimpse only as a thin line of light lay on the horizon." (qtd. in Best and Kellner, 1991: 53).

Hassan in his essay "Presenting the Postmodern", figures out that postmodern does not claim that outcome of the institutions of past does not provide an obstacle to construct the present. In contrast, traditions and thoughts develop. Thereof, postmodernism conceals as an identical revision rather than an episteme of twentieth century western societies. In postmodern period, works and studies in the areas of philosophy, history, art, architecture and literature characterise such a heterogeneous view that it can not be considered as a movement, paradigm, or school. However, postmodernity signifies related cultural tendencies, procedures, attitudes, and a number of different values. Hassan considers the aspect of "immanence" and

"indeterminacy" as the complex illustration of postmodern universe. He stresses that there is a will and counter will to intellectual power, a dominant desire of mind, however, this will and desire are not innovative factors within historical framework. (Hassan, 1993: 273-275)

On the other hand- Baudrillard's definition of postmodern is clear, as Best and Keller states it:

> After the destruction of meaning and the referentials and finalities of modernity, postmodernism is described as a response to emptiness and anguish which is oriented toward 'the restoration of a past culture', to bring back everything that one has destroyed, all one has destroyed in joy and which one is reconstructing in sadness in order to try to live, to survive." (qtd. in Best and Kellner , 1991: 127-128)

Baudrillard's postmodern theory comes to the point that there is a disappearance of features of modernity such as production, the real, the social...etc. Therefore, he also suggest the consideration of the end of history (Best and Kellner, 1991: 133).

Within the same context, Vattimo in his essay "The End of Hi(story)" (1988) mentions the debate between Lyotard and Habermas on "the end

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of history" from different point of views. For Lyotard, the impossibility of experiencing the meta-narratives which are based on the legitimation of modern existence, features the postmodern condition. Habermas' emphasis is also on meta-narratives which dissolved by resigning of the critical chore of reason. Habermas blames on the attitude which assents the disordered nature of late capitalism, technology and mass society.

Meanwhile, Lyotard claims that due to the events which are experienced today, "confuting" the determination of meta-narratives on historical existence prepares the ground for the consideration of "the end of history" (1988: 132). In order to support his idea, he gives such examples as Auschwitz, the socialist revolution, etc... Although Habermas is aware of those facts, his argument is focused on the defeats of the project of Enlightenment, thus, he does not believe that those facts **confute** anything. Consequently, he points out that meta-narratives maintain their existence through Hegel, Marx, Weber's theory of rationality, hence what he defends is Kantian rationality. Thus, according to him, historical emancipation persists through rational critique and science. Within the scope of modernity, reason is always entangled with history. Therefore, rationality is determined by historical rationality which is characterised as meta-narrative.

On the other hand, in postmodern condition, it is impossible to approach to present situation of the society with a rational critique. Habermas indicates that within postmodern presence, there is no existing unifying point of view on history. Moreover, Lyotard

claims that meta-narratives are dissolved. At that point, Vattimo makes a depiction that this claim also signifies another meta-narrative. Nevertheless, Lyotard emphasises that it is impossible to talk about any meta-narrative which preserve its reliability. Consequently, the history itself becomes something which is unreliable, thereof, impossible to accept. In this respect, Lyotard concerns postmodern condition as a radical transformation of subjectivity. He also adds that while reconstructing past, the history which is relied on meta-narratives, could not point out or signify all the facts due to it's **rhetorical** nature.

After figuring out that this argument is also determined by historical, philosophical depictions, Vattimo (1988) comes to a conclusion that "the end of history" is nothing but a distorted continuation of historicism.

According to the arguments of Nietzsche and Benjamin, the unitary character of history is impossible through the appearance of the different relations between the centres of power. In other words, within the framework of history, objectivity is blurred through different dominant depictions, so called meta-narratives and their strict relation with each other (Vattimo, 1988: 134).

On the other side, Baudrillard's notion of modernity is focused on an analysis of the system of objects with respect to the consumer society, media and information, art, fashion, sexuality, and thought. For Baudrillard, modernity is dominated by production,

industrial capitalism and a political economy of the sign (Best and Kellner, 1991: 112- 118).

As Baudrillard stresses in <u>Simulations</u> (1988), postmodernity is constituted by simulations as new forms of technology, culture, and society. Nevertheless, the boundaries between simulation and reality are blurred. The frame of modernity, with the dominant and stable discourses so called "meta-narratives" replaces by the universe of simulacra without referents.

On the other hand, Jameson uses Ernest Mandel's threefold scheme of capitalism in <u>Late Capitalism</u>. Mandel states three fundamental movements: market-capitalism, the monopoly stage, post-industrial capitalism- Jameson describes this last stage as multinational capitalism. For Jameson, communicational and computer network are the "distorted figuration of...the whole word system of a present day multinational capitalism". Therefore, a different kind of reality of economic and social institutions forms the postmodern sublime (Jameson, 1993: 328-329).

Lyotard in his essay "The Postmodern Condition: A Report on Knowledge" points out that postmodern implies presentation itself which is unpresentable in modern by refusing accepted norms and forms. In postmodern condition, the aim is not to provide reality, but rather to figure out the unpresentable in a conceivable way. "... post modern is not modernism at its end, but in a nascent state and this state is recurrent" (Lyotard, 1993: 84).

Alternatively, Hassan (1993) tries to illustrate number of conceptual problem which conceal and constitute postmodernism: (i) postmodernism as a word causes to appear suppressed sides of modernism, hence it contains modernism in it; (ii) it lacks a definite semantic instability; (iii) also, a historical instability is considered within the scope of postmodernism, especially when literal concepts are considered; (iv) modernism and postmodernism are inseparable, thus, culture perceive past, present, and future are perceived at the same time; (v) postmodern period is perceived in terms of continuity and discontinuity and those points of view are both complementary and particial; (vi) it is both synchronic and diachronic construct. It demands both historical and theoretical definition; (vii) the concept of postmodernism requires a dialectical perception and besides it is plural; (viii) the essential problem is its periodization as it requires "a theory of innovation, renovation, novation or simply a change"; (ix) it is a mutation of artistic tendency and a social phenomenon in western humanism; (x) it is "descriptive", "evaluative" or "normative" in Charles Altieri's words, its concepts are "essentially contested". Therefore, it has a contradictory connotative nature.

Finally, Hassan (1993) points out that the word "indetermanance" which contains two tendencies as "indeterminacy" and "immanence" in it, defines postmodernism.

1.2.2. ADVERTISING

The notion of advertising has its roots in the early civilization of Babylonian merchants in 3000 BC. They used to hire barkers in order to carry their wares to sell them to the customers, then illustrate signs over their doorways to manifest what they sell. The same process continued in ancient Greece and Rome: for instance, inscriptions of advertisements are found on walls of the streets of the Roman City of Pompeii. Thereafter, with the invention of Gutenberg's movable type, handbills, posters, and newspaper advertisements come into being in the fifteenth century (Wilson, 1992: 304). During that period, advertising has considered as a vehicle for announcement and communication.

Subsequently, advertising finds its accurate meaning in 1920s with the growing importance in industry's endeavour to progress a receptive consumer product. At first, the superiority of traditional markets demands a habit of buying for the consumer. Its goal is not to satisfy needs, but to satisfy "the real, historic needs of capitalist productive machinery" (Ewen, 1976: 32). As Dyer (1982) explains, until the economic depression which occurs between 1873-1894, production has expanded with small industrial firms. Then with the period of **monopoly capitalism**, those industrial firms have combined and the control of the market has taken by the larger manufacturing units which are based on promoting a new range of products through mass advertising.

Therefore, the consumers need to be educated. This implies a shift from the concept of 'working class' to that 'mass' of consumers.

Now, consumers' individual needs have to be produced (Ewen, 1976: 43). Within that frame, advertising can be considered as a discourse which focuses on objects as goods.

Consequently, as Baudrillard (1988) states, to be considered as an object of consumption, the object must become a sign. Thereon, advertising as a discourse uses the codes of signs to form the system of consumption. Furthermore, Baudrillard asserts that the manipulation of a symbolic code is the essential characteristic of capitalism (Jhally, 1987: 87).

As a production of capitalism, advertising is criticized by NeoLiberals and Marxists from different point of views. Neoliberals stand on **the theory of consumer sovereignty** which indicates a control mechanism of what and how much is produced as manufactures of goods respond to consumer needs. However, this growth of mass advertising dissolves this theory because it abolishes consumer choice. Therefore, Neoliberals claim that advertising distorts the composition of needs and wants of the consumer that is based on satisfaction. On the other side, Marxists consider advertising as a vital part of the system of capitalism and the productive capacity of this system could be a threat to its own existence. Immanent productive power of modern capitalist industry creates a problem of **overproduction**: there is an abudance of goods that need to be sold in order to realize profits, but consumers do not necessarily seem to have a desire to buy more. Advertising is a solution to **the problem of realization** as a response to the needs of capitalism.

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Both these critiques share a common point: by distorting certain values and priorities about needs and wants of the consumer, advertising creates demand for the product. Thus, people buy more than they really need and advertising aims at creating consumers who constantly consume beyond their control (Leiss, Kline, Jhally, 1990: 19-21).

Also, Dyer (1982) emphasizes that our desires are thus manipulated by the requirements of the system of production and the needs of the individual and of society have no influence.

Less, Kline, and Jhally (1990) stress that advertising's creation of demand is through (i) technological manipulation; (ii) false symbolism that manipulates by obvious content of commercial messages which are presented as being socially desirable; (iii) creation of a magic in the market place, as Williams explains advertising is a sophisticated system of magical persuasions and satisfactions which aim to manipulate social behaviour.

From psychoanalytic perspective Haineault and Roy (1993) explains that desire originates from a gap which is either between need and demand or between immediacy of satisfaction and initial want which is considered as the state of disstress. Desire is originated in the gap between need (biological) and demand (linguistic articulation): in order to create desire, advertising discourse must produce this kind of gap. In the creation of this gap, advertising message associates a commodity (a real object) with our (primal unsatisfied) object of desire. A gap is thus produced and closed at the same

time. Of course, desire is never fulfilled by advertising, but a drive substitutes with desire and fulfills a conditional pleasure. This drive is toward real objects (commodities). In short, advertising posits a drive as a kind of substitute for primal desire.

Yet, after any debate about defences and criticisms on advertising, it is still not clear whether advertising has to be considered simply and innocently as a form of mass communication or has a function as a social force among other overlapping social forces in contemporary life.

Nevertheless, advertising is a cultural factor and apart from its function of introducing consumer goods to the public, they create structures of meaning. Advertisements translate the level of 'the use-value' into a level of symbolic 'exchange value' by transforming the language of objects to the language of the people (Williamson, 1978: 11-12).

Moreover, Dyer (1982) mentions that advertisers uses language, images, ideas, and values which are taken from the culture and forms a message which is fed back into culture. So, both communicator and receiver become the products of the culture as they share the message.

As a result, the exchange-value of commodities replaces and dominates their use-value. Thus, the symbolism of advertising hides

the true social meaning of commodities, their process of production and circulation and their use value (Jhally, 1987: 204).

In that respect, Goldman (1992) theorizes advertising as a political economy of sign values. Advertisements connects the meaning of products with image within a frame. Therefore, Jhally (1987) argues that advertising is an apparatus for reframing meanings in order to attribute value to products. Yet, by differentiating the meanings which are associated with each commodity, advertisements appear as a system of commodity sign production.

Within that context, certain values are often transfered to the possession of things (Dyer, 1982: 80). Advertisements represent shifting values which are distorted in symbols and established meanings. Some basic values, norms, gestures, and acceptable words are transformed into clichés in order to attract attention and to provide a sense of possession through advertised goods.

Respectively, in fig. 1, 'love' as a shifting value presents an example for this transformation. The word 'love' is used in a distorted way to provide this sense of possession. 'Love' becomes a corrupted value that the word does not signify its actual meaning, rather it features some characteristics attributed to cowboys.

Our New Jeans And Shirts Come In The
Colors Cowboys Love To Wear: Earthtones.

fig.1

Consequently, there is tendency to classify people by pointing out
their distinctions through advertising. Hence people identify
themselves with what they consume (Williamson, 1978: 13). This
attempt indicates the ideological role of advertising. Williamson
(1978) also point out that advertising has no subject, therefore,
the receiver becomes both the listener and the speaker; subject and
object at the same time.

Both Horkheimer and Adorno argue that, there is a standardization of
a culture in a capitalist system of mass production. In such a
situation, it is impossible for the individual to keep his/her
autonomy. So "pseudo-individualization" is one of the essential
processes in the commodification of culture. In advertisements,
pseudo-individualization is stressed in order to support the act of
consuming. The receiver could be transformed by the product and
every receiver is equal with each other, so that all receivers
become homogeneous unit. Individuality is thus a social structure.

From Marx's point of view, in this kind of social structure, the social character of an individual is increasingly commodified through consumption (Goldman, 1992: 55-56).

In a competitive free-market economy, advertising proposes the concept of freedom of choice. However, freedom of the consumer could exist only in a closed system in which the consumer makes a choice among limited and specific alternatives which are indeed the same in content.

> ...advertisers are using the words 'choice' and 'freedom' in a rather restricted sense, referring mainly to commodities and meaning no more than a mechanistic reaction...most commodity manufacturers are organized into conglomerates or monopolies who divide up the market between them and are more interested in profits than in genuine consumer choice (Dyer, 1982: 8-9).

To sum up, as Jhally (1987) mentions, through the process of meaning construction, advertising reflects capitalism as a system of production. Thus, advertising itself is a part of extraction of surplus-value. Hence, advertising produces and reproduces "ideological supremacy of commodity relations" (Goldman, 1992: 9).

1.2.3. RHETORIC

In its general sense, rhetoric is the effective use of speech and writing which aims at persuasion. As a term, **rhetoric** is derived from the philosophers of Ancient Greek and Rome. Thereafter, Plato and Aristotle shape it through critical points of view. Aristotle define rhetoric as "the faculty of discovering all the available means of persuasion in any given situation" (Corbett, 1990: 3).

On the other hand, the difference between the classical rhetoric and the contemporary usage of it should be taken into consideration. As Classical Rhetoric is the way of concealing the truth according to dominant perceptions of the Antiquity. Additionally, **kairos** (right moment to say the right thing) is an important concept in Classical Rhetoric, thus, it also depends on improvization. Also, Classical Rhetoric is considered to be a **techne** that Plato underlines **persuasion** as a form of cognition (Gundersen, 1992: 90).

In its contemporary sense, rhetoric signifies various connections that is made to say something in different forms. Still, contemporary understanding of rhetoric follows the classical paths to make use of meaning which is functional. Therefore, as Ehses (1989) points out rhetoric is also pragmatic as it is functionally determined.

For Scott (1994) rhetoric is an interpretative theory that for the purpose of persuasion, the sender selects elements from a common knowledge and manifest his intention by associating those elements throughout message within a frame. Thereon, choice is the key term

in rhetoric in order to achieve "a socially accepted form of reasoning" (Ehses, 1989: 113).

Classical rhetoric formulates the rules of action in order to produce a message in five phases:

I   Inventio: Discovery of ideas/arguments

Concerned with finding and selecting material in support of the subject matter and relevant to the situation.

II   Dispositio: Arrangement of ideas/argument

Concerned with organizing the selected materialinto an effective whole (statement of intent).

III Elocutio: Form of expressing ideas/arguments

Stylistic treatment or detailed shaping of the organized material in consideration of the following criteria.

- ■ **Aptum:** appropriateness with reference to subject matter and context
- ■ **Puritas:** correctness of expression
- ■ **Perspicuitas :** comphrehensibly of expression
- ■ **Ornatus:** deliberate adornment of expression

IV   Memoria: Memorization of speech

V   Pronunciatio: Delivery of speech
Concenrned with voice and gestures, but also with appropriate setting.

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table 1

The third phase refers to figures of speech which concerns the study of this thesis. Although rhetoric has developed as a method which deals with speaking and writing, rhetorical devices have been transfered into other fields, such as advertising. Thus, rhetorical figures are capable of visual usage of rhetoric is the most common tendency of advertising.

In his article "Rhetorical Figures in Advertising Image" Durand concerns with visual transportation of rhetorical figures in the advertising image (1987). He defines rhetoric as "the art of fake speech" (Burgin, 1982: 70). For him, rhetorical figure is a transformation from a simple proposition to a figurative proposition. He classifies different figures according to two criteria: (i) the rhetorical operation: (addition/suppression/ substitution/exchange); (ii) the relation between variable elements: (identity/ similarity/ difference/ opposition) (1987: 295).

Alternatively, Ehses (1989) classifies figures of speech in four categories: (i) figures of contrast; (ii) figures of resemblance; (iii) figures of contiguity; (iv) figures of gradation. Also Corbett points out that rhetorical figures are divided into two groups as schemes and tropes.

All of those divisions are based on Aristotle's cathegorizing the associations which produce meaning. Aristotle asserts 3 categories: (i) association by similarity: occurs when one idea reminds similar ones; (ii) association by contrast: occurs when one idea reminds its

opposite; (iii) association by contiguity: ideas associated by being paired together (Caudle, 1989: 162-163).

Advertisements follows the same methodology that an advertisement says something, while trying to say another thing. Durand indicates it by saying that all figures of rhetoric can be analyzed as mock transgression of some norm. He finds the reason in Freudian concepts of **censure** and **desire**. He refers to the famous example, Freud gives: a woman confesses as 'I married a bear', instead of describing her husband's behaviour and her relationship with him. This figures out a transgression of social and sexual norms (Burgin, 1982: 71). Thereon, advertising is the most suitable media to use rhetorical figures within such logic. To sum up the discussion on the relationship between advertising and rhetoric, Durand states:

> ...in reality however the most original ideas, the most audacious advertisements, appear as transportations of rhetorical figures which have been indexed over the course of numerous centuries. This is explained in that rhetoric is in sum a repertory of the various ways in which we can be 'original'. It is probable then that creative process could be enriched and made easier if the creators would take account consciously of a system which they use intuitively. (Burgin, 1982: 81).

1.2.4. SEMIOLOGY

Structuralism accepts the conventional scientific premise that the world consists of independently existing objects which are open to observation and classification (Hawkes, 1977: 19). Ferdinand de Saussure (1857-1913) rests his theory of linguistic sign system on the consideration that signification depends on "underlying systems and structures" (Rice and Philip, 1989: 5). Structuralism conceptualizes a signifying system as a self-sufficient and self-determining structure of interrelationships. Moreover, all the basic units of the system are relational and the whole system is composed of hierarchy of levels. For instance, Saussure considers language as precisely such a structure: the sign construct the basic unit, but no sign can signify by itself. Signification is achieved through the structural relationship with other signs.

Saussure argued that language is only one signification system among many others. Indeed, he predicted a general science of signs which he called semiology. He defines "semiology" by deriving the word "semion" (sign) from Greek: "A science that studies the life of signs within society...it would be part of social psychology and consequently of general psychology; I shall call it semiology...Semiology would show what constitutes signs and what laws governs them..."(qtd. in Silverman, 1983: 5)

According to Saussure every sign consists of two components (Leiss, Kline, Jhally, 1990: 200) **the signifier** and **the signified**; physical form and an associated mental object (Fiske, 1990: 41) or material object and its meaning (Williamson, 1978: 17); sound image

and concept (Coward and Ellis, 1977: 17), These two components are inseparable (Silverman, 1984: 3).

Saussure is well-known with his thesis of the **arbitrariness** of the sign[1]. This can be conceived at two levels as the level of signifier and the level of signified (Rice and Philip, 1989: 6). Owing to the fact that there is no causal link between the signifier and the signified at the level of signifier, the sign is arbitrary. Likewise, the sign is considered to be arbitrary at the level of signified:

> The relation between the signifier and the signified is a matter of convention...Each language cuts up the world differently, constructing different meaningful categories and concepts...the logic of Saussure's theory suggests that our world is constructed for us by our language and that 'things' do not have fixed essences or cores of meaning which pre-exist linguistic representation... (Rice and Philip, 1989: 6)

In this view, language is a system of differences. A sign gains its meaning from its relation to all other signs in a system to which it belongs, and not from its referent. Accordingly, Rice and Philip (1989) set out sign as depending for its meaning on what is not. In

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[1]Holdcroft (1991) claims that there are two counter-examples to the arbitrary nature of sign: onomatdopoeic signs and interjections.

the structuralist view, no sign can be said to exist or produce meaning by itself. There is no signification without a system.

As signifiers are relational, they determine each others values in an interchangeable manner. Therefore, values are "relative, opposing, and negative entities", thus in language "there are only differences without positive terms" (Holdcroft, 1991: 119-121). Respectively, Holdcroft emphasizes that the link between a value and its system is through syntagmatic and associative relations in a language.

Saussure makes an important distinction between **langue** and **parole** (language and speech): parole is "a single verbal utterance" and langue is "the general system of implicit differentiations and rules of combination which underlie and make possible a particular use of signs" (Abrams, 1981: 216). Alternatively, Culler expresses this distinction by using the terms "rule and "behaviour" (1975: 8).

Additionally, Saussure proposes two ways in which signs are organized as paradigms and syntagms. A paradigm refers to a set of signs from which one of them is to be selected and when a unit is selected from a paradigm, it is combined with other units and this combination is defined as syntagm (Fiske, 1990: 56-58).

Therefore, the consideration of the structural relationships between signs as paradigmatic and syntagmatic features one of the most important aspect in Saussure's studies while analysing the system of signs.

Another point is that, while developing his theory on linguistic sign system, Saussure proposes synchronic study which refers to a study that is constituted at a particular time by taking the fact that linguistic study is the study of a state of a language (Holdcroft, 1991: 1).

Charles Sanders Peirce is the founder of the American school of "semiotics", Peirce proposes a rather different terminology and made an attempt to classify different types of signs (Holbrook, 1987: 74-85). Peirce suggests a triadic formulation in which **a representamen;** is the standing for object; **the designatum;** is the object to which the sign refers and **the interpretant** is the mental effect procreated by the relations of two terms (Silverman, 1983: 14). Every interpretant is actually another sign, which has another interpretant and so on. This process is called "infinite semiosis" by Peirce (Bal and Bryson, 1990: 174). As Innis explains; Peirce puts it as sign bringing forth other signs "ad infinitum" (1985: 6). Eco points out that "the endless commutability of the interpretant seems to preclude any reference to or dependence upon the object" (Silverman, 1984: 15).

Moreover, Peirce forms another trichotomy which distinguishes three kinds of signs. This triad consists of icons, indices and symbols:

> **An icon** ...refers to the Object that it
> denotes merely by virtue of characters of
> its own, and which it possesses...**An**

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index...refers to the Object that it denotes
by virtue of being really affected by that
Object...**A symbol**...refers to the Object
that it denotes by virtue of a law, usually
an association of general ideas,
which...cause[s] the Symbol to be
interpreted as referring to that Object...
(qtd. in Tejera, 1988: 2-3)

In its general sense, semiotics is a study of analysing everything
in the universe which could be considered as a human interest by
taking sign as the basic point. Thereby, communication is the
essential aspect which semiotics deals with. Semiotics also deals
with the elements of communication and its process. For Sebeok
(1991) communication is the exchange of information between sender/s
and receiver/s, hence, this process aims at producing a change in
the other's behaviour. Sequentially, within this process, a message
is transmitted from a sender to a receiver. Message can be only
transmitted through **codes**.

Fiske (1990) defines codes as the system which are controlled by
rules of a society and into which signs are organized. Consequently,
Fiske mentions the characteristics of codes as (i) they consist of
unit/s from which a selection can be made that this situation
signifies its paradigmatic feature. Also, it has a syntagmatic
feature as these units are combined by rules and conventions; (ii)
they refer something other than themselves, therefore, they have
meaning; (iii) they have an interrelation with culture that they are

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all accepted by a community owing to a shared cultural background; (iv) they fullfill significant social or communicative function; (v) they are transmittable, thus, they communicate channels of communication.

According to Barthes, there are two orders of signification that a message through codes carries: connotative and denotative meaning. The first order of signification is denotation which refers sign to its referent in external reality, which is the commonsense. Whereas, the second order of signification refers to the interaction which points out the situation when the meaning is decoded through the emotions of the user and the values of his culture. Connotation works on the subjective level, thus, it is arbitrary. As Barthes mentions, the first order signifier is the sign of the connotation (Fiske, 1990: 85-87).

CHAPTER 2

2. SEMIOLOGICAL ANALYSIS OF ADVERTISING MESSAGES

Advertising, like language is a system in which signifying codes are built up with distinct signs and meanings are organized in chains of signification. Basically, semiology is the study of signs and provides theoretical materials for the analysis of signs in advertising. Through semiological framework, it is possible to understand how advertising reconstruct meaning and how the receiver decodes a message within a process of the exchange of messages.

According to Williamson, in advertisements, meaning as a structure transfered to create another.

> ...advertisements does not create meaning initially but invites us to make a transcaction whereby it is passed from one thing to another. A system of meaning must already exist, in which jetties are seen as strong and this system is exterior to the ad. as a currency (1978: 19).

Williamson defines the systems of meaning which constitute the body of knowledge as "referent systems" (1978: 43). The receiver transforms the meaning by decoding the message which is encoded through social and cultural knowledge within a specific format. Therefore, as a system which depends on relations, advertising produce meanings through the process of connotation and denotation.

The purpose of the study is to analyze this system of advertising by taking syntagmatic and paradigmatic relationships into consideration. As in advertisements syntagm signifies a chain of visual and verbal signs where paradigmatic structures are conceived the associated and connotative use of terms.

In order to approach the methodology of advertising, this chapter considers two basic features of semiological analysis as **connotation** and **denotation**, and **syntagm** and **paradigm**.

2. 1. CONNOTATION AND DENOTATION

Every message contains two levels of meaning as denotative and connotative. Basically, denotation is explicitly on the surface that refers to the literal meaning of sign. Connotation is implicitly beyond denotation which is also dependent on it (Dyer, 1982: 127-8).

Denotation is simply described as the relationship between the signifier and signified within the sign, thus, the sign has the referent in external reality. On the other hand, connotation refers to the interaction of the sign with the feelings and cultural values of the user. As a matter of fact, it works on the subjective level. Therefore, connotation is arbitrary and determined by conventions and codes (Fiske, 1982: 85).

Sign is the association of the signifier and signified, Barthes calls it "the signification" (qtd. in Fiske, 1990: 85). He considers these concepts as two orders of signification. He points out that a system of signification is constituted by an expression (signifier) in relation to a content (signified): "...the first system (denotation) becomes the plane of expression or signifier of the second system (connotation)..."(1967: 91).

Thereby, denotative signifier and denotative signified form the signifier of connotation as the first order. He illustrates this definition by appropriating Louis Hjemslev's signifying model.

1. Denotative Signifier	2. Denotative Signified	
3. Denotative Sign I. CONNOTATIVE SIGNIFIER		II. CONNOTATIVE SIGNIFIED
III. CONNOTATIVE SIGN		

table 2

Meanwhile, for Hjemslev, connotation refers to the plane of expression which constitutes a language itself. He emphasizes that denotative level is interchangeable while connotators are distinct.

Furthermore, Barthes argues that the signified of connotation depends on cultural, historical and ideological knowledge of the

receiver. He underlines the relationship between connotation and ideology, thus he stresses that connotation could be identified with the operation of ideology (also he calls it "myth") that it exist to justify the dominant values of a given historical period. By his model, Barthes claims that the relationship between a connotative signifier and a connotative signified is determined by social interests and values of a dominant class. Moreover, his notion of culture is not collective, but based on contradictions. These contradictions "are covered over and smoothed out by ideology or myth, which creates the world in the image of the dominant class" (Silverman, 1983: 30).

Connotations always depends on prior cultural knowledge of the receiver, that is cultural codes. Dyer defines **codes** as "a set of rules or an interpretive device known to both transmitter and receiver, which assigns a certain meaning or content to a certain sign". (1982: 131) Consequently, a sign has to be coded in order to signify something. Favre and November describe **coding** as "translating the object in semantic and symbolic elements and then reducing expressions and concepts into codified signs" (1989: 10).

For instance, in this advertisement (fig 2), two myths as the 'Statue of Liberty' and 'William Tell Monument' are used to support the message which is surrounded by dominant considerations and values. Eco (1967) points out that connotation is not stable as it enables the duration of coding convention, but when the convention has been established, it becomes stable. Within that respect, (in

fig. 2) in order to convey the message, verbal statements supports

fig.2

the visual image which have been established as conventions, thereby, the connotative sign becomes stable.

For Barthes, connotations depends on cultural knowledge and they are coded. Silverman explains **cultural codes** as "...associated with paradoxical operation whereby signifying formations are opened up to connotative meaning, but the scope of that meaning is tightly controlled." (1983: 41)

There is always a semiological link between economic goods and cultural values in advertisements.

> ...at least two interpretants, since every
> object, signified as exchange value, becomes
> the interpretant of a complex cultural
> values, and each value, signified as a
> semantic set of connotations of economic
> goods, becomes possible interpretant of a
> set of such goods.(Ray, 1987: 35).

On the other hand, Barthes also argues the ambiguity of the authenticity of denotation. According to Barthes, denotation can be considered to be one of the readings of connotation, instead of being the first meaning (Silverman, 1990: 31-32).

Accordingly, Dyer (1982) remarks that there is no denotative communication in advertising. Yet, in an advertisement every encounter is dependent on a context of meaning and association. Within a system of signification, every signifier is anchored to another and convey a meaning through codes.

In fig. 3, it is impossible to decode the message in denotative level. The advertisement simply presents 'three distinctive people wearing the products of the advertised firm', but how they are distinct from each other is the vital question which has to be asked in order to decode the message. Thereby, connotative reading is required. Through connotative reading, class distinctions, gender, race, and many other social values and norm could be decoded.

fig.3

Likewise, Leiss, Kline and Jhally (1990) mention that connotative reading has to be learned over time that the receivers are also participants in creating a code in a referent system in order to decode the message.

Eco, similarly points out that in perception, the stimuli of a given field are ordered and interpreted through learned schemes. He maintains this point by his notion of **codes of recognition**. The recollection of perceived thing and also the recognition of familiar objects are all based on the codes of recognition. Eco's emphasis is on the visual image. He talks about three levels of articulation in the visual image as (i) figures; (ii) signs; (iii) semes. Figures are meaningless but they create meaning in combination with another.

Signs are constructed by figures and they are "emergent properties" that constitutes our perception of an object (Burgin, 1982: 64-65).

According to Eco (1976), there are ten interacting codes in visual images, including the codes of recognition: (i) codes of transmission: produce determining conditions for the perception of the image; (ii) tonal codes: refers to the light reflected from the object (it is supposed to be controlled); (iii) codes of recognition; (iv) perceptive codes; (v) iconic codes: on denotative level within the same cultural model (figures, signs, semes); (vi) iconographic codes: depends on connotation of semes; (vii) codes of taste and sensibility: depends on cultural sense; (viii) rhetorical codes; (xi) stylistic codes: connote a type of stylistic success; (x) codes of unconsciousness: expressing psychological situations. After all, advertisements are coded either one or several of those codes.

Respectively, Barthes (1993) indicates that an advertisement attains its object with connotation. Also, poetic language is constructed by connotations, thus, both advertising language and poetic language follow the same paths. Hence, for Barthes, criterions of the advertising language is exactly the same with the poetic language. According to him a "good" advertising is the one which enriches itself with poetic language. The more an advertisement is articulated with levels of meaning, the more the connotative message functions.

2. 2. PARADIGM AND SYNTAGM

Saussure points out that each word is selected among others according to a relationship of similarity in order to make a sentence, then, sentences are associated through a relationship of contiguity. The first set is called **paradigm** and it can be only realized at the level of the system, whereas, the second set is called **syntagm** that it can be realized only at the level of discourse. Thereby, the systemic value of a signifying element is based on paradigmatic relationship, and the discursive value of a signifying element is based on syntagmatic relationship (Silverman, 1983: 104).

Silverman (1983) indicates that the choice of any element never signifies the repression of the ones which are in paradigmatic relation, in contrast, they are presented through their absence, in other words, differences determine them. On the other hand, differentiation is required in syntagmatic operation that it refers a relationship of similarity between contiguous elements. So, in the first process, there is no distinction between the signifier and the38 signifier, while the second process is based on the differences between the signifier and the signified.

Therefore, Saussure points out that paradigmatic relationships are based on similarity between two signs at the level of the signifier or at the level of the signified or both. On the other side, a sign links with the others within a concrete signifying occasion in syntagmatic relations (Silverman, 1983: 10-11).

Within that respect, Fiske emphasizes two characteristics of paradigm: For the first characteristic, he points out that "All the units in a paradigm must have something in common: they must share the characteristics that determine their membership of that paradigm." and for the second one, he states that "Each unit must be clearly distinguished from all the others in the paradigm. We must able to tell the difference between signs in a paradigm in terms of both their signifiers and signifieds" (1982: 57). Additionally, considers "the rules or conventions by which the combination is made" as the important aspect of syntagm (1982: 58).

These terms are also adaptable to other discourses as signs are organized into codes through paradigms and syntagms. In other words, if a paradigm is a set from which a choice have to be made and the combination of those chosen signs as a message refers a syntagm (Fiske, 1990: 56-57), any discourse which involves selected elements to convey a message is composed by paradigmatic and syntagmatic relationships.

In advertisements, syntagm -as a combination of signifying elements or signs according to the rules of a code- is a chain of visual and verbal signs and paradigmatic structures are conceived as the associative and connotative use of terms. Dyer, defines syntagm as "a chain of visual, verbal and aural sign" in an advertisement and she adds that to discover the paradigm "we have to break up the syntagmatic chain and isolate a distinctive unit in order to find the roots of meaning" (1982: 125-126).

For instance, in this advertisement (fig. 4), the syntagmatic chain is composed of the paradigmatic elements as the representation of different dangerous sports. The meaning is under the signification

fig.4

of those paradigmatic elements that the whole advertisement is based on a challenge -that of the success, ability to experience these adventure like sports- which indicates that there is no limit in both human feats and technology -by referring the advertised good-.

According to the function they corporate, paradigmatic relations are all merged from the same associative set. Thereby, a sign is always in a paradigmatic relation with the others within a same context (Dyer, 1982: 127).

Nevertheless, in all advertisements, paradigmatic relation is constructed by the selected components as the context, image and the other design elements (such as typography, colour, space, etc...) and the syntagmatic relation refer the combination of paradigmatic choices. In the following advertisements, the paradigmatic relations are the visual image which refers to the wild nature (fig. 5), peaceful and free nature (fig. 6), and history (fig. 7). Syntagmatic relations are the combination of these paradigmatic choice that the message of those advertisements are conceived as adventure (fig. 5), freedom (fig. 6), and nostalgia (fig. 7).
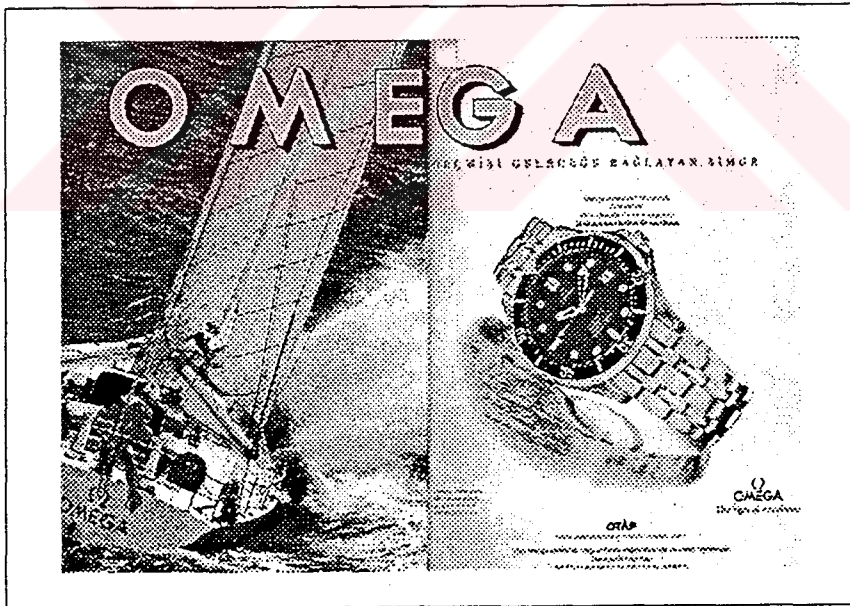
fig.5
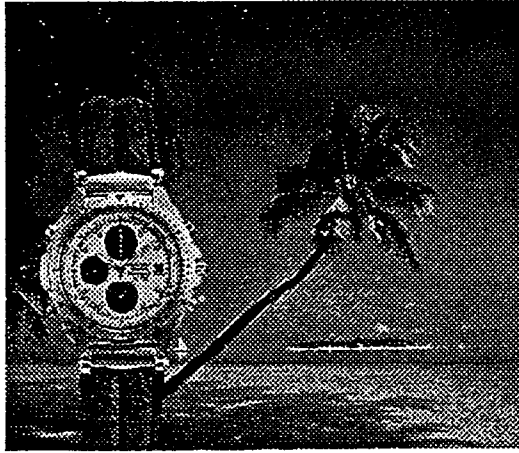
Denizin özgürlük ve heyecan dolu
dünyasından ayrı kalmayın...

SEIKO
MARINE

fig.6
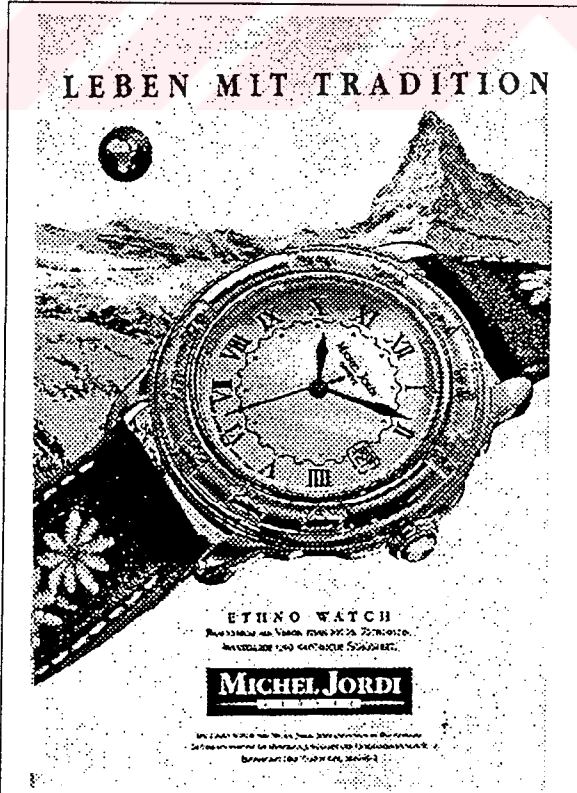
LEBEN MIT TRADITION

ETHNO WATCH

MICHEL JORDI

fig.7

CHAPTER 3

3. INTERSECTION OF POSTMODERN CONDITION WITH THE USE OF VERBAL AND VISUAL RHETORIC IN PRINT ADVERTISEMENTS

The presentation of the classification of rhetorical figures in contemporary advertising by using semiological and rhetorical analysis of verbal and visual expressions in print advertisements, then underlining postmodern issues within advertising discourse prepare the basis of the argument that both the usage of rhetorical figures in contemporary advertising and postmodern issues propose the state of producing schizophrenic process. Thereof, by taking postmodern issues into consideration, this chapter is centred around advertising discourse within a semiological framework.

3.1. CLASSIFICATION OF RHETORICAL FIGURES IN PRINT ADVERTISEMENTS

Within a language, words may be classified as either 'literal' or 'figurative'. For instance, when a text writes "he fought bravely in a battlefield", the expression is direct, thus literal words are used, but when a text writes "he fought like a lion in a battlefield" words implicate a hidden meaning as they are used figuratively. Thereby, figurative language is any departure from the literal use of words, hence, each of the different types of departure is called a **figure of speech** (Beckson, 1975: 97).

Likewise, Corbett redefines a figure of speech by deriving Quintilian's definition as "a form of speech artfully varied from common usage" ["Ergo figure sit arte aliqua novata forma dicendi" -Instit. Orat. IX, i, II] that as a term a figure of speech is any artful deviations from the ordinary mode of speaking. (qtd. in Corbett, 1971: 425)   Through the age of Aristotle, there are over two hundred different figures, however, only variations of forty of them are valid in contemporary usage. Consequently, Corbett briefly explains them by presenting two major groups[2] of figures as **tropes** which refer a transfer of meaning of a word -a deviation from what it actually signifies- and the **schemes** which refer a transfer of a word -a deviation from customary grammatical structure- (1971: 425-6).

Although the figures of speech as rhetorical devices are developed within the discourses of speaking and writing, they have a potential to be transfered into various other media. For instance, in the article "Rhetoric of the Image" written in 1964, Barthes' approach is to comprehend various elements in advertisements, in terms of the figures of classical rhetoric. Therein, Barthes proposes two types of rhetorical figures as **metabolas** and **parataxes**. Metabolas are "the substitution of one expression for another" whereas, parataxes are "the relationship between elements in a discourse" (Dyer, 1982: 160).   Durand furthers these definitions by regarding visual transportation of the rhetorical figures in advertising discourse. He considers rhetorical figures as an operation which draws a transformation that starts from a simple proposition. Thus, by his

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[2] The words "trope" and "scheme" are shifted from Greek schême -form or shape- and tropein -to turn- (Corbett,1990: 425-426).

definition, rhetorical figure is "a transformation from a 'simple proposition to a 'figurative proposition" (1987: 295). He underlines two elements of that proposition as (i) the nature of operation which is at the level of syntagm and (ii) the nature of the relation that unites the elements which is at the level of paradigm. Durand's classification of different figures according to two criteria shapes as the **rhetorical operation** which involves addition, suppression, substitution, exchange and the **relation** between the variable elements that ascribe identity, similarity, difference, opposition.

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

table.3

3.1.1. FIGURES OF ADDITION

Repetition: According to classical rhetoric, this is the repetition of same sound or word(s), namely as anaphora, anadiplosis, epistrophe, antanaclassis, etc... In advertising discourse, it is transformed as verbal and visual repetition (Dyer,1982: 161). As an example, in fig. 8, repetition of the figure visualizes the statement of 'keeping fit' in the text. It can be considered as a pun as antanaclassis as it repeats the word in different senses. As two states of action repeated continuously, this provides a rhythm which supports the statement.
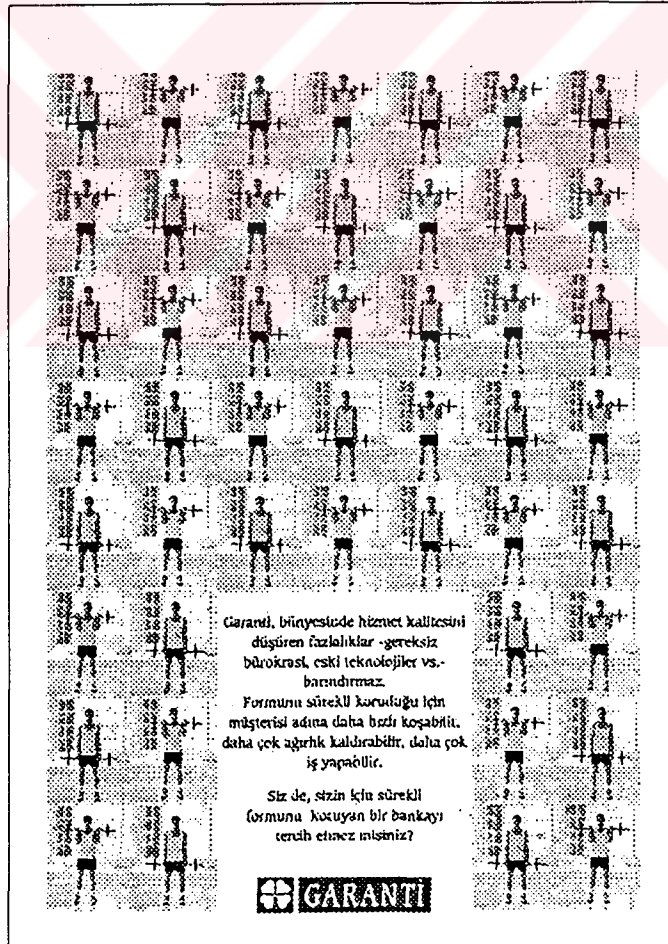
fig.8

Another example is presented in fig. 9 that repetition is used ironically to support the idea which is given by the headline that all the dogs are not the same. Accordingly, it is an advertisement which stresses that they have got different production for all kinds of dogs.
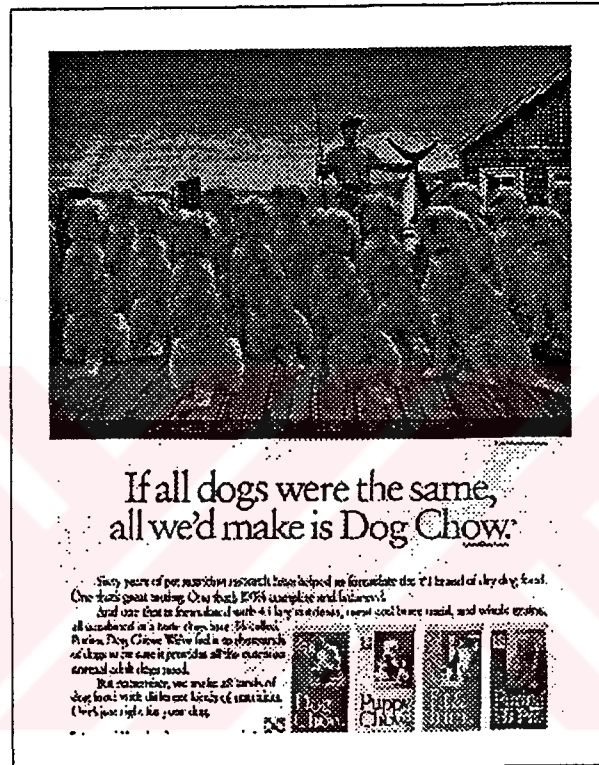
fig.9

Similarity: Classical rhetoric considers a figure which is grounded on similarity of either form -as it is in rhyme- or content -as it is in simile-. Durand considers that a figure of similarity is "an ensemble of elements of which some are carriers of similitude and others of difference" (qtd. in Dyer, 1982: 165). Durand also asserts three essential elements based on similarity figures in advertising as (i) the product(s); (ii) the person(s) presenting or

product; (iii) the form (1897: 298). Furthermore, Durand classifies similarity figures in advertisements:

ELEMENTS			TYPES of FIGURES
FORM	PERSON	PRODUCT	
Same form (abstract style)	Same Person	one product	1. Repetition
		different varieties	2. Paradigm
	Different Person	one product	3. Ballet
		different varieties	4. Homology
Different form (concrete style)	Same Person	one product	5. Succession
		different varieties	6. Diversity
	Different Person	one product	7. Unanimity
		different varieties	8. Accumulation

table 4

Repetition is considered to be the first type of these figures. In such occasions, an advertisement is based on visual repetitions of the products (fig. 10).

fig.10

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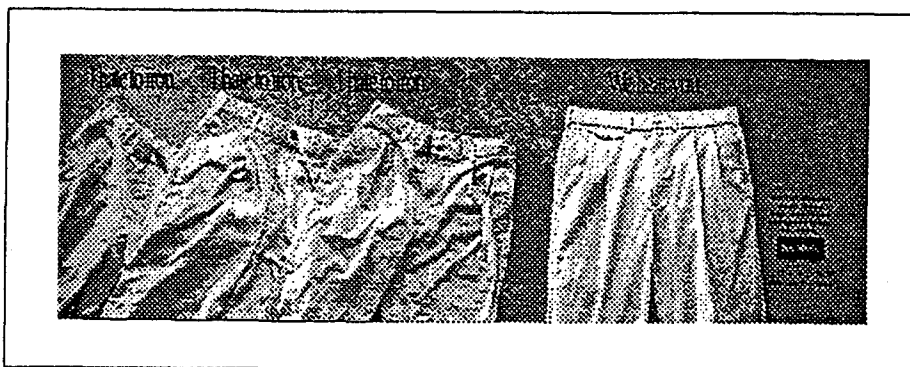
In the second type, the same person presents **paradigm** of the
varieties of the product (fig. 11). Contraversely, **ballet** is
considered when the products are presented by different persons that
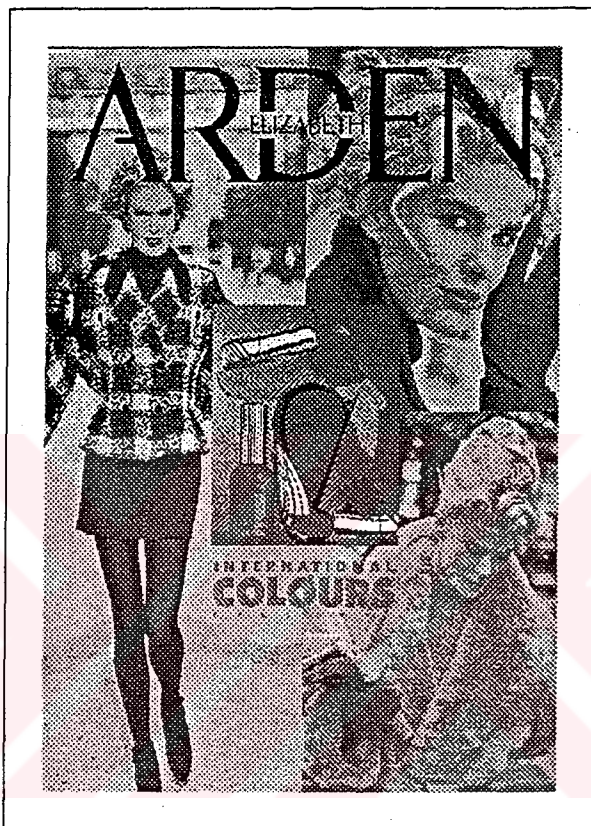
fig.11

the persons are placed at the level of paradigm while the products
are at the level of syntagm. In the forth type, both persons and
products are situated at the paradigmatic level as there is
homology between them. The fifth type is **succession** that the same
product is used differently by the same person who presents
different attitudes. In the sixth type, different varieties of the
product are presented as **diversity** (fig. 12).

fig.12

In the preceding type, **unanimity** is considered as the same product
is presented by different persons. The last type is **accumulation**
which contains a number of different elements which creates a state
of chaos. It operates by opposing the similarity.

Simile: By definition, simile is an explicit comparison between two
things of unlike nature that have something in common (Corbett,
1990: 144). Therein, depending on their resemblance, one object is
likened to another in a way that would clarify and enhance an image.

As an example, in the advertisement of 'Speedo' (fig. 13), two things of unlike nature -a dolphin and a women with Speedo swimwear- is compared by stressing their resemblance with their similar positions. Additionally, the text "Born in the water" is used to support this **simile** by supposing that both the dolphin and the woman, therefore Speedo as well, belong to the sea.
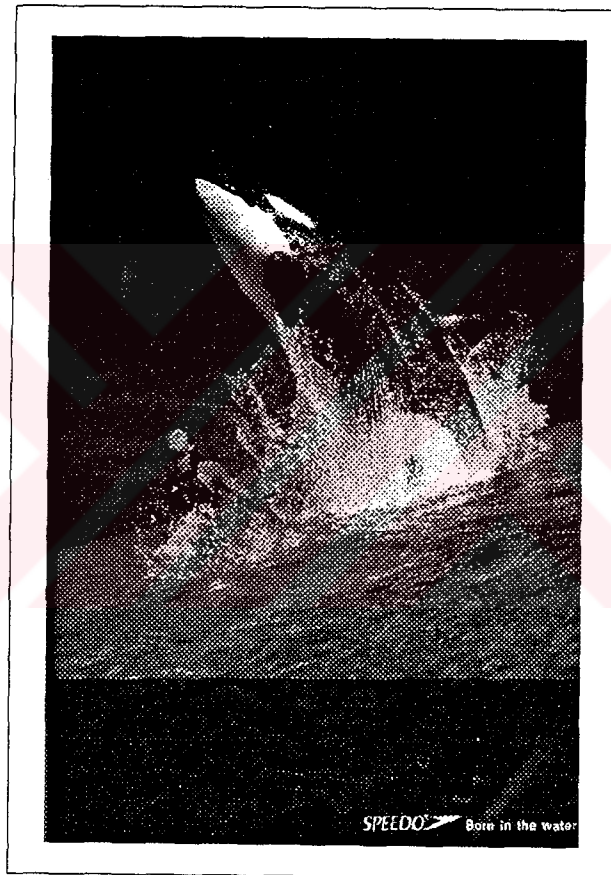
fig.13

Another example, for the use of **simile** is the advertisement for 'Teba' (fig. 14). Here, the visual rhetoric is built due to the comparison of the product -washing machine with a hypotothamus which stresses their strength as a common point.
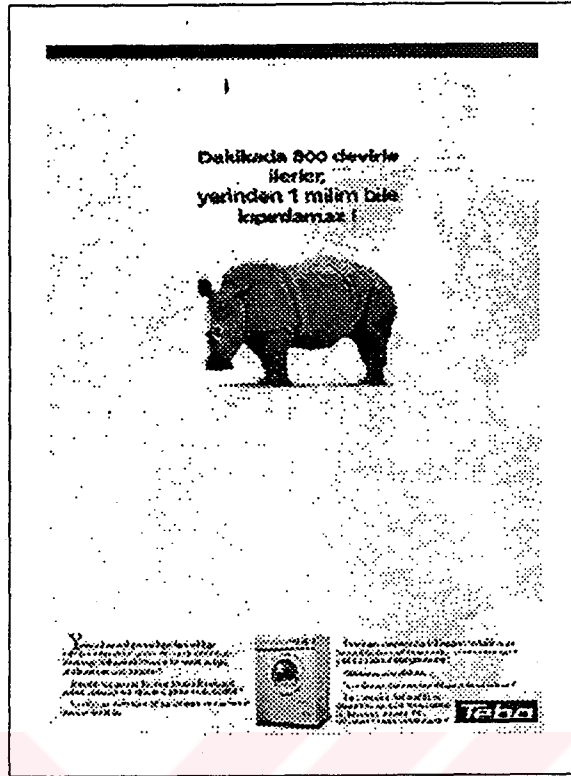
fig.14

Antithesis: It means opposition in Greek. Antithesis is referred as a scheme. Beckson defines it as "placing contrasting terms or ideas together to emphasize their difference and give the effect of the balance (1975: 110). Likewise, Corbett refers antithesis as "the juxtaposition of contrasting ideas, often in a parallel structure. By nothing that, it can reside either in the words or in the ideas or in both (1990: 429).

Meanwhile, Durand treats antithesis as an oppositional figure. Accordingly, in the same sentence, two elements that belong to a limited paradigm such as male/female, black/white, or hot/cold, are connected by a relation based on opposition.

In this context, the advertisement for 'Panama Jack' (fig. 15) stands as an example for **antithesis** due to the juxtaposition of two contrasting ideas -desert and water- within a frame. Additionally, this advertisements also employs simile at the verbal level since the product corresponds to the desert rain.
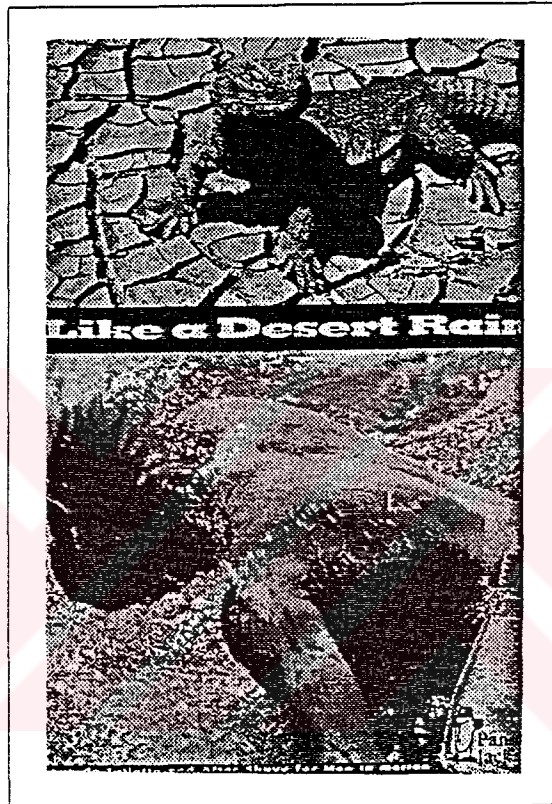
fig.15

Double Meaning and Paradox: They are included in the category of rhetorical figures that Dyer qualifies as for playing on the opposition between appearance and reality (1982: 166). On the other hand, Beckson defines paradox as "an apparently self-contradictory, even absurd statement which on closer inspection is found to contain a truth" as in the following lines of Shakespeare "The worst is not;

so long as we can say "This is worst" (Beckson,1975: 104)
(Shakespeare, <u>King Lear</u>, IV.I.27).

Likewise, the use of paradox can be exemplified by the advertisement
for 'Egoiste' (fig. 16) where we witness a fight between a man and
his shadow can be considered as a play upon the opposition between
appearance and reality.

fig.16

3.1.2. FIGURES OF SUPPRESSION

Ellipsis: This figure of speech which belongs to the category of identity in advertising discourse can be broadly referred as the "deliberate omission of a word or words which are readily implied by the context" (Corbett, 1990: 433).
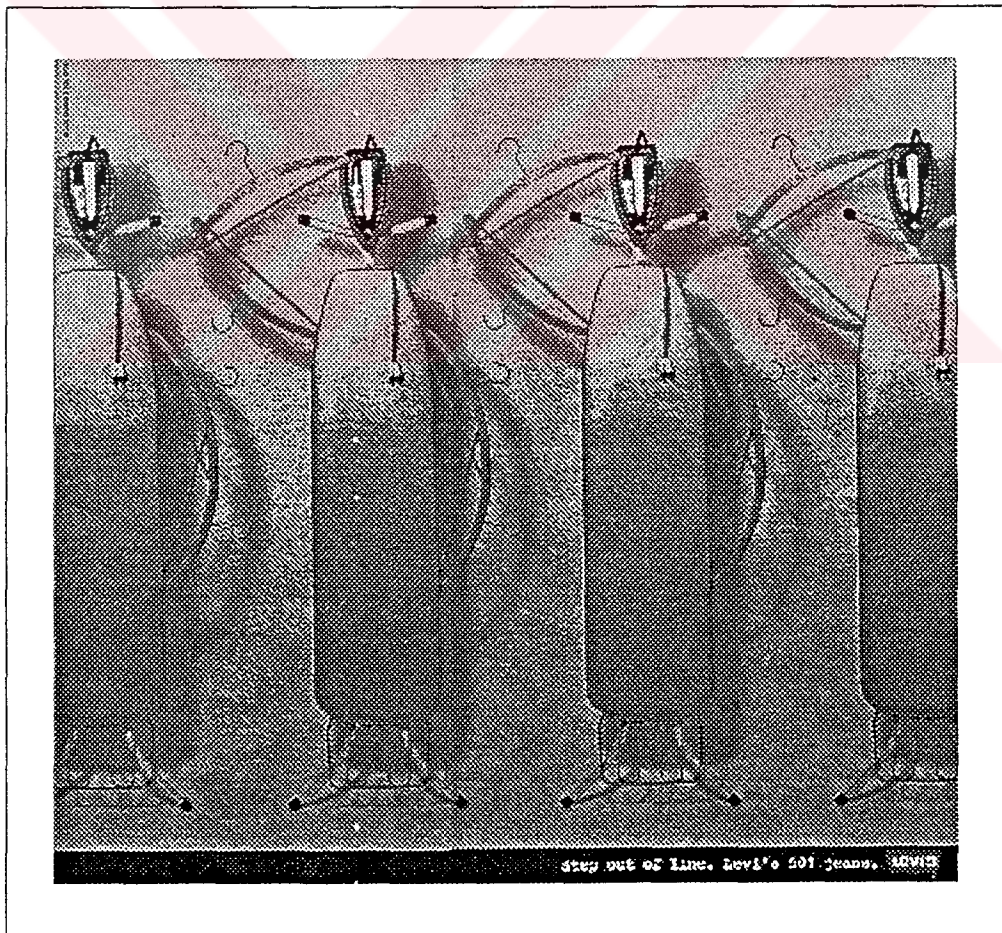
fig.17

In this sense, ellipsis can also be considered in contrast to repetition since repetition includes the successive presence of elements while ellipsis employs absence. On the other hand, Dyer evaluates this absence as means to exaggerate the qualities of a particular product. Thus, he states: "By missing out an image of the product, it is possible to give extra value or an enigmatic quality" (1982: 170).

Therein, the advertisement for 'Levis 501' (fig. 17) forms one of the successful examples to the application of **ellipsis**, in which visual rhetoric is basically built up by leaving the product out of the borders of the page. Meanwhile, with this advertisement, the use of repetition and personification can also be exemplified via side by side ironing boards with cloth hanger arms that salute like soldiers.

The use of **ellipsis** can be seen in another example (fig. 18) where similarly the image of the product left out of the frame of the advertisement. Additionally, in this particular example metaphor as a figure of substitution is also employed through the association of the competitive, digital market with a horse race. Besides, antithesis as a figure of addition can also be recognized as existing through the juxtaposed contrasting ideas: power and weakness that are signified by the horse rider and the pony rider respectively.

fig.18

Circumlocution: It involves the partial absence of the image in its visual application (Dyer, 1982: 170). Yet, a part from ellipsis, in circumlocution the missing out object is linked to another element through a relationship of similarity as can be seen in the advertisement of 'Bell' (fig. 19). In this example, a part of an object -the word "how" is missing out; yet it is linked to another element which is half seen bottle of water (H_2O) through their relationship based on similarity.
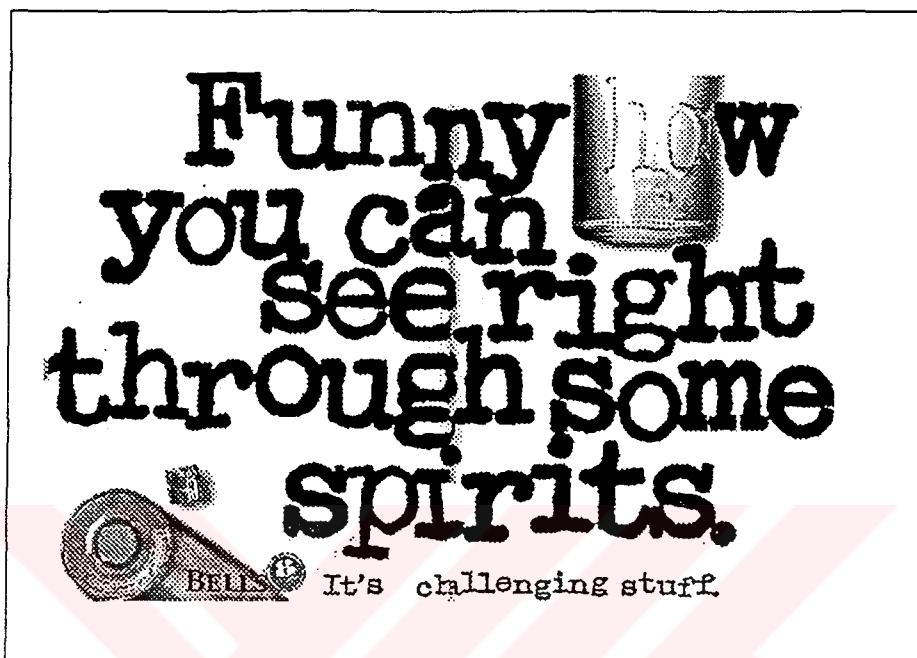
fig.19

Suspension: As Dyer puts it, suspension consists of holding back a part of a message. As can be seen in the advertisement for 'Jaguar' (fig. 20), suspension is constructed due to a message that is given at more than one state. Additionally, in this particular example, simile as a figure of addition is also involved through the association of recycled paper with the extra lives of a cat. Finally, we can mention ellipsis as another figure of speech which is presented by this advertisement as a matter of the missing image of the product.
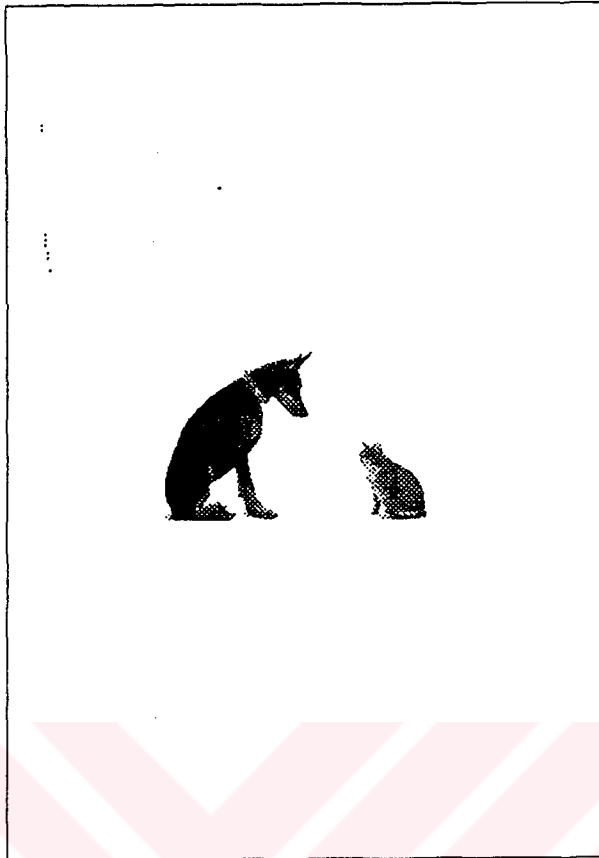
fig.20/1
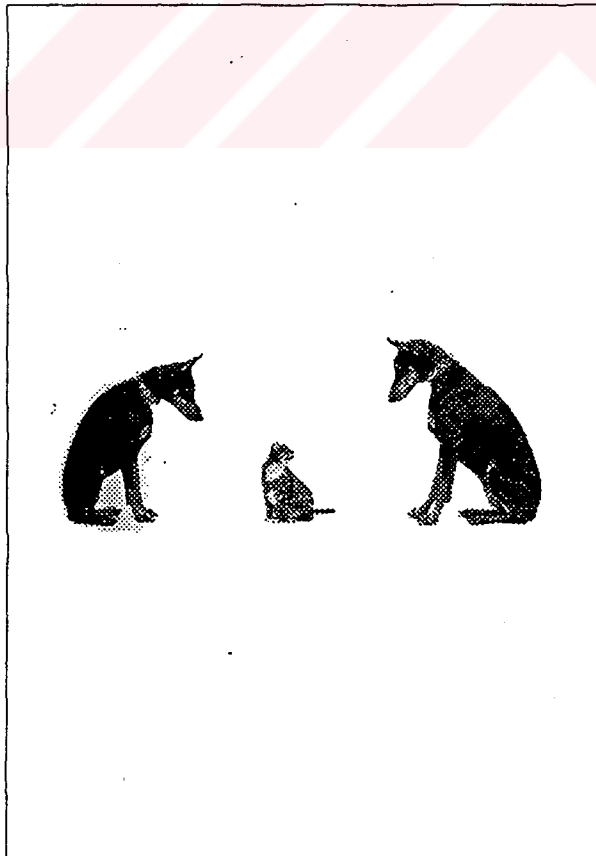
fig.20/2
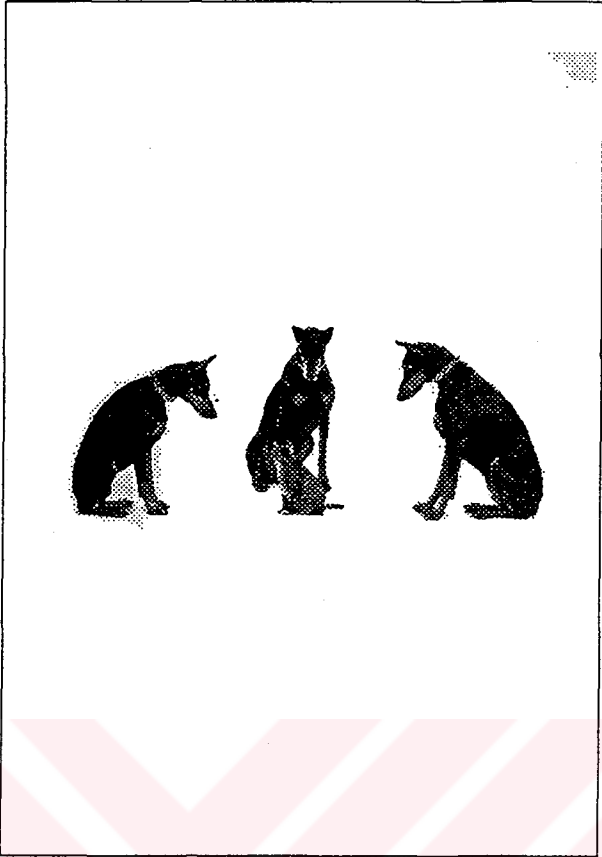
fig.20/3

EVERY CAT COULD USE A FEW EXTRA LIVES.
(INTRODUCING RECYCLED JAGUAR PAPER.)

fig.20/4

Preterition: By definition, preterition is to be found in the advertisements which "feign a secret such as half-seen images, outlines, silouthettes" (Dyer, 1982: 171).

As an example, in the advertisement for 'Tribu' (fig. 21) **preterition** is employed through the silouthette that simulates a secret text.
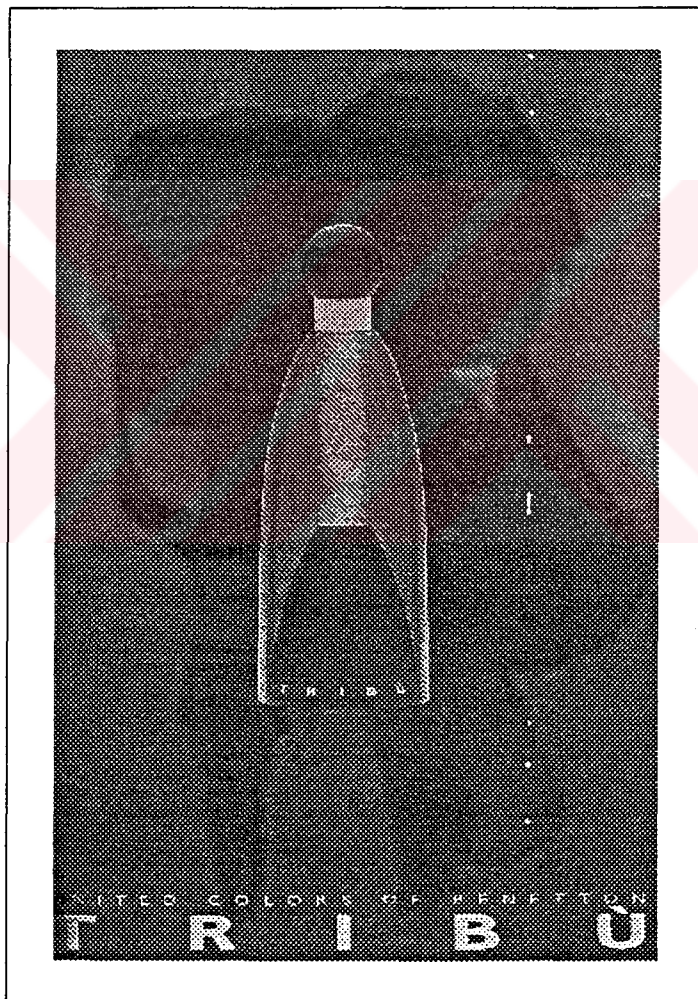
fig.21

In addition to the above, evaluated figures of **suppression reticence** and **tautology** can also be mentioned as other rhetorical figures of the type. Therein, basically reticence can be defined as the suppressive form of antithesis where two comperative products are placed opposite to each other in a way that one is hidden or totally absent. On the other hand, tautology involves a repetition of a word in a different sense. Nevertheless, as Dyer stresses the second meaning is not obvious.

3.1.3. FIGURES OF SUBSTITUTION

As Durand (1987) emphasizes, the figures of substitution are frequently used in advertisements for they serve to built up meanings in original and effective ways. Basically, they depend on the similarities of elements; thus give way to an element to be replaced with an identical one.

Hyperbole: In literature, hyperbole is "the use of exaggerated terms for the purpose of emphasis or heightened effect (Corbett, 1990: 451). Likewise, in advertising discourse hyperbole is one of the effective methods for emphasizing the product qualities as can be seen in the advertisement for 'Minolta' (fig. 22) when the product appears in a gigantic size. In this advertisement, **hyperbole** is operating due to the oversized operation panel of the product of which its big size is supported by the image of a golf player.

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Consequently, by this association of the product with a golf field
the qualities and power of the product is emphasized.
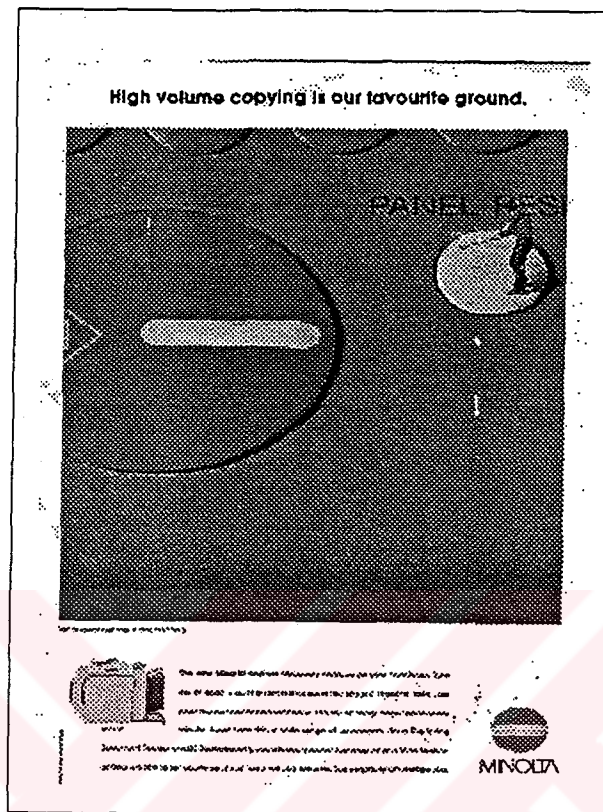
fig.22

Litotes: By definition, litotes is "the deliberate use of
understatement, not to deceive someone but to enhance the
impressiveness of what we say" (Corbett, 1990: 452). In its visual
use, this rhetorical figure involves an understatement of objects,
so that the product qualifies are represented in an interesting,
thus effective way.

Metaphor: Basically, metaphor can be referred as "an implied
comparison between two things of unlike nature that have something
in common (Corbett, 1990: 444). In Poetics, Aristotle states that "a
good metaphor implies an intuitive perception of the similarly in

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dissimilar". Meanwhile, there is always an implied or compressed comparison in metaphor. For instance, in the lines of Shakespeare which goes as "there's daggers in men's smiles", the implication is that men conceal enmity beneath their apparent good will (qtd. in Beckson, 1975: 101). As can be seen from this imaginative, vivid expression, the use of metaphor always signifies creativity by establishing new relations between ideas as a way of conceiving unexpected combinations.

On the other hand, concerning the advertising discourse, Dyer (1982) refers metaphor as the transference of ideas or meaning from one
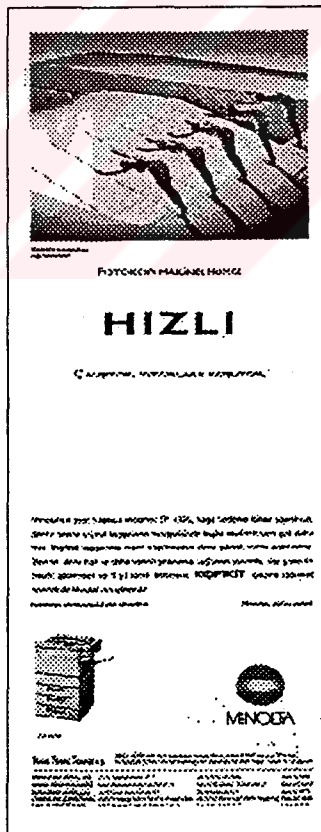
fig. 23

context to another. As an example, in the advertisement for 'Minolta' (fig. 23), a part of the product is substituted with an olympic pool as a metaphor. In order to indicate the speed and strength of the product. Additionally, in this advertisement hyperbole is also employed via the exaggerated size of the photocopy machine.

Synecdoche: It is a type of metaphor in which the part stands for the whole signifying some other related thing. For instance, in the sentence "give us our daily bread", the word 'bread', although being a part/member of food category, stands for the whole class of edibles.

On the other hand, Beckson (1975) classifies synecdoche into four subgroups as (i) part for the whole; (ii) species for genus, (iii) whole for the part; (iv) genus for the species.

Meanwhile Dyer (1982) evaluates synecdoche as a method of replacement. Thus, in advertisements synecdoche is constructed via products that are represented with just one of their features or people that are represented with a part of their body.

As an example, in the advertisement for 'David People' (fig. 24), the replacement of men with sperms constructs the **synecdoche**. This substitution of the part for the whole, by signifying masculinity, alerts the reader for the 'Men's Collection' of the brand name.
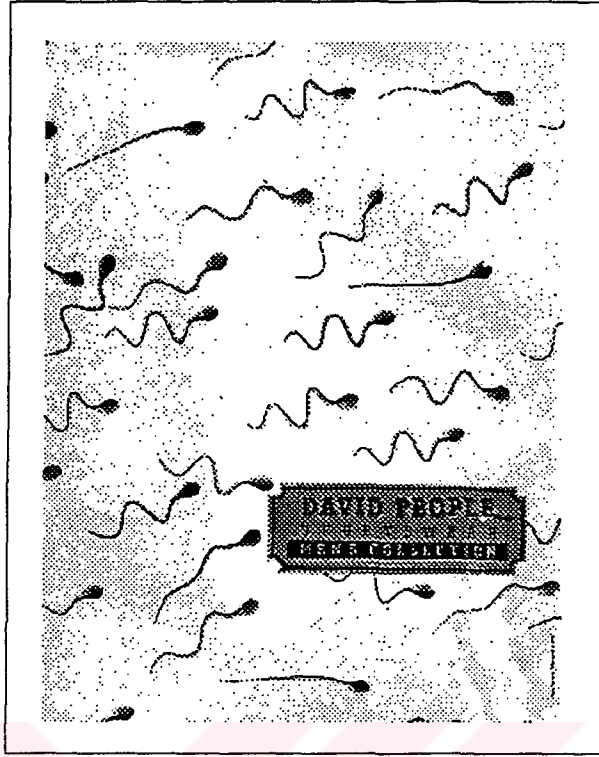
fig.24

Likewise, in the advertisement for 'Demirdöküm' (fig. 25) as being a part of nature is used in order to signify the sensitivity of the product.

Haydi Doğalgaza...
Demirdöküm'le!

fig.25

Metonymy: In metonymy, the thing that is actually meant is represented by something that is closely associated with it, like the word 'stage' which is used for the acting profession.

According to Durand (1987), in the advertising discourse, metonymy involves a substitution between two elements in a way that associates the idea of replacement.

As an example, in the advertisement for 'Komili' (fig. 26) the Komili Olive Oil signifies 'youth potion' which is verbal metaphor that is supported by its visual duplication. Besides, as olive is associated with olive oil, **metonymy** is employed in this advertisement as well.
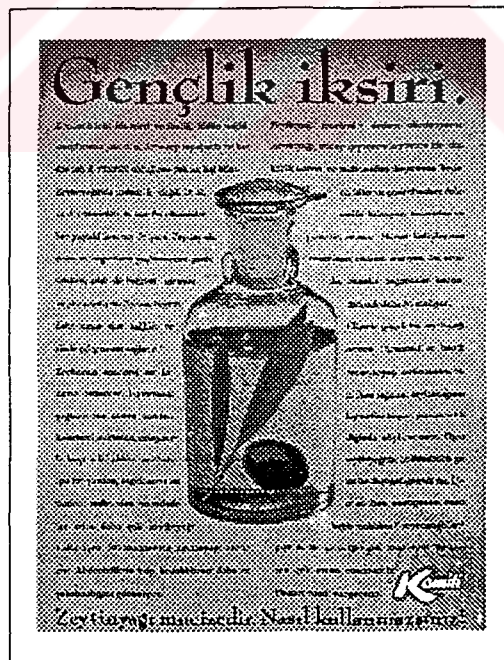
fig 26.

Allusion: Leigh (1994) defines allusion as "a reference to persons, places, myths which/who are designated to be recognised by the audience".

As an example, in the advertisement for 'Technics' (fig. 27), **allusion** is built up with reference to a myth 'Miles Davis' which the viewer would easily recognise and associate with the component audio system. Besides allusion, personification is also to be found in this advertisement as the product is placed on an armchair, reflecting human qualities. Last but not least, metaphor is employed through the implication that playing his music will return Miles Davis back to life again.

fig.27

Pun: As being one of the earliest and the most common type of the rhetorical figures, pun can be broadly defined as "a play upon words" (Beckson, 1975: 109).

On the other hand, Corbett classifies pun into three subgroups as (i) **antanaclassis;** which involves the repetition of a word into different senses. As in the advertisement slogan of 'Pall Mall': "The long cigarette that's long a flavor"; (ii) **paranosomia** that involves the use of words alike in sound but different in meaning as in the text of the advertisement for 'Branift International': "plain, plane, and explained"; (iii) **slypsis** that involves the use of word which is understood differently in relation to two or more other words that it modifies or governs as in the advertisement slogan of 'Peck and Peck Suits': "There is a certain type of woman who'd rather press grape than clothes." (1990: 447).

fig. 28

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On the other side concerning its visual application, Heller states that "Pun is an image with two or more concurrent meaning that when combined yield a single message." (1987: 56).

Therein, in the example 'Arçelik Hand Blender' (fig. 28), visual pun is in the typographic elements that are placed by food which can be blended by the product.

Similarly, in another 'Arçelik' (fig. 29) advertisement, the visual pun is consisted of the substitution of mugs and cups with food instead of own bodies.

fig.29

Likewise, in the advertisement of 'Pasta Italié' (fig. 30), the visual pun is organized as an extension of the association of the product with Italy. In return various pasta are composed in a way

that would signify Italy as an icon and represented with the colours
of the Italian flag which as a whole supports the association.

fig.30

fig.31

On the other hand, in the advertisement for 'Denta-Med' (fig. 31), visual pun appears in the form of paranosomia via the world 'yaka' that both signifies the collar and the European and Asian sides of İstanbul.

In addition to the above mentioned category of figures of substitution, there are other rhetorical figures of the type that depend upon oppositional relationships as **periphrasis** and **euphemism**. Among them, periphrasis is defined as "a roundabout way of saying something. On the other hand, euphemism "is a mild or vogue way of expressing something harsh or blunt" (Dyer, 1983: 175).

3.1.4. FIGURES OF EXCHANGE

This group of rhetorical figures are classified by Durand for their function to "modify the relations between some elements of the proposition" (1987: 315).

Inversion: According to Durand (1987) inversion is a rhetorical figure that corresponds repetition in a way their order is exchanged.

Likewise, Dyer states that "the element in a discourse may be identical but their order may be modified" (1982: 176) as can be exemplified by the 'Kremlyvoskaya Vodka' (fig. 32) where the elements -bottle and the castle- are identical yet their order is changed.

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fig.32

Hendiadys: As Dyer defines, hendiadys "the expression of a complex idea by two words connected by 'and' (1982: 176). On the other hand, in its visual application, hendiadys creates a similarity of form between two elements among which one is abstract and the other concrete.

As an example, in the advertisements for 'His Jeans', **hendiayds** is formed as a result of the formal association between a concrete object and an abstract idea: "his sport" and "his jeans" (fig. 33), "his jeans" and "his Sunday" (fig. 34). Besides, considering this

slogan of the firm 'His', it can be seen that pun is also used in the advertisement, in a literal sense.

fig.33
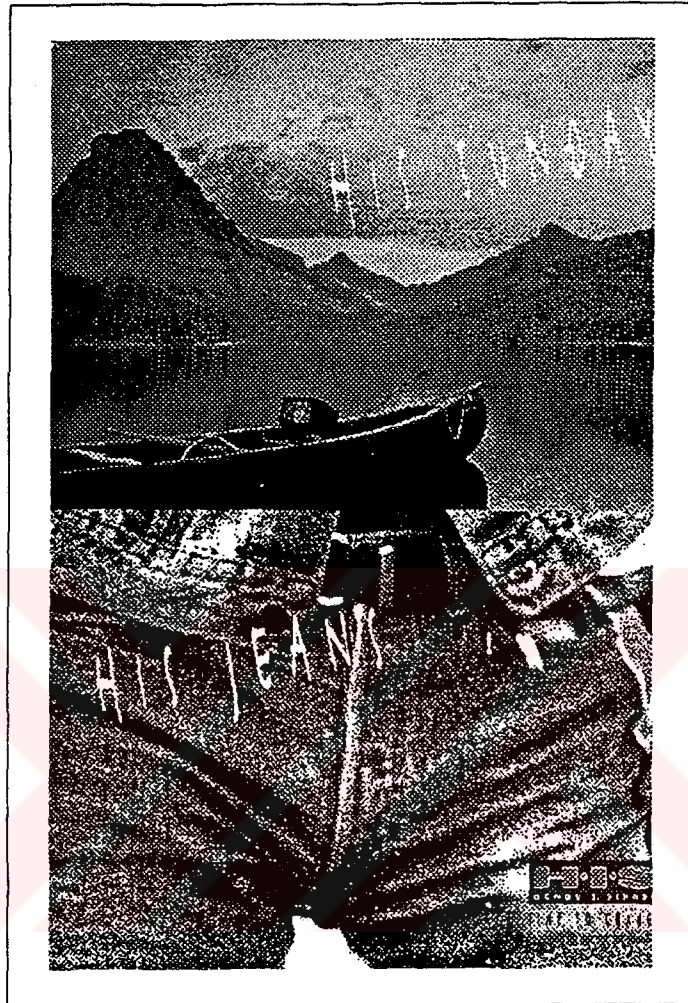
fig.34

Homology: As Dyer stresses, homology is the opposition of hendiadys. It is a figure based on the similarity of content, so that the same meaning is presented in successive images yet in different forms, in advertisements.

As an example, in the advertisement for 'Brackman Bross' (fig. 35), **homology** is constructed through the splitted frame which are

designed verbally in the same content but visually in different forms.
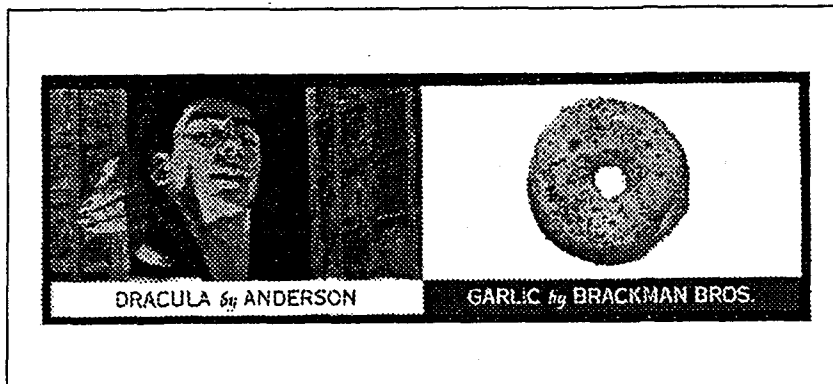
fig.35

Asyndeton: As Dyer explains, in the visual application of asyndeton, one or more elements appear unconnected. Thus in advertisements, the images that are given by various fragmentation in a frame base on asyndeton.
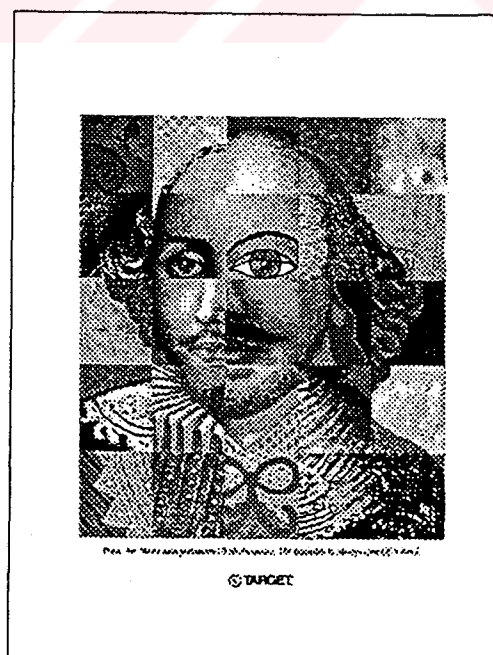
fig.36

As an example, in the advertisements for 'Target' (fig. 36), **asyndeton** is employed in the fragmented composition of Shakespeare's portrait which nevertheless can still be recognized by the receivers. Besides, in this particular advertisement, allusion is also employed through a reference to a mythical character.

Oxymoron: By definition, oxymoron is the yoking of two terms that are actually contradictory. For Dyer (1982) , it is the reverse of paradox as the contradictory elements remain contradictory. For instance, in the advertisements of 'Dockers Shoes' (fig. 37, 38), two figures which are conceptually contrasting are connected and displayed in a single frame.

fig. 37

fig. 38

Apart from those mentioned figures of exchange, Durand (1987) considers two more figures as **chiasmus** and **antimetabole**. Dyer defines chiasmus as "Another figure which involves the exchange of elements, although this time the 'grammar' may be correct" (1982: 179). 'A little girl wearing her mother's clothes' can be a visual presentation of chiasmus. On the other hand, antimetabole is defined as a figure of double meaning. Dyer exemplifies this figure by describing an advertisement as "An image can show a person the right way up and next to it same person upside down looking uncomfortable" (1982: 179).

Evidently, through variations in the selection of context, references, and intersections, images and texts conceive as rhetorical tasks within a frame of an advertisement. Thus, this process provides a tendency for the mixed use of verbal and visual rhetorical devices in contemporary advertising. As well as in campaigns, rhetorical intention behind the mixed use of visual and verbal messages operates as a complex communication which reflects the contemporary social situation.

fig.39

This rhetorical richness can be exemplified by the campaign for Renault (fig. 39, 40, 41). The verbal message as 'Sağlamlık daima kazandırır' (Endurance always wins) is given as an archetype by supporting the spot as 'Renault 19 Europa...Yıllarca yepyeni' (Renault 19 Europa...New through out the years) that emphasizes the endurance of the product that would last for many years. Therein, verbal rhetoric operates by the word 'sağlamlık' (endurance) which is employed as **metaphor** that there is an implied comparison between the concept of endurance and a concrete object as the product.

fig.40

Furthermore, as soon as these series of advertisements involve different kinds of figures by visuals, visual rhetoric is also considered. At first, **antithesis** is built up by using contrasting ideas which are placed together within a frame for the purpose of emphasizing their difference. Hence, two sides of the advertisements juxtapose with each other that in each one the left side signifies the state of being old and out of date whereas the right side which represents the product is the signification of the state of being new and up date.

fig.41

At the same time, being stable and being mobile are connected within the same frame by relation based on opposition. The overall effect of this opposition is also supported by the selection of the colour such as mobility is given by the vivid colours while stability is represented with such colours that gives the expression of oxidization. This situation can also be considered as **antithesis**. Moreover, in each advertisement, through the articulated effects the technical devices as the tool box, the monkey wrench, and the jumper

fig.42

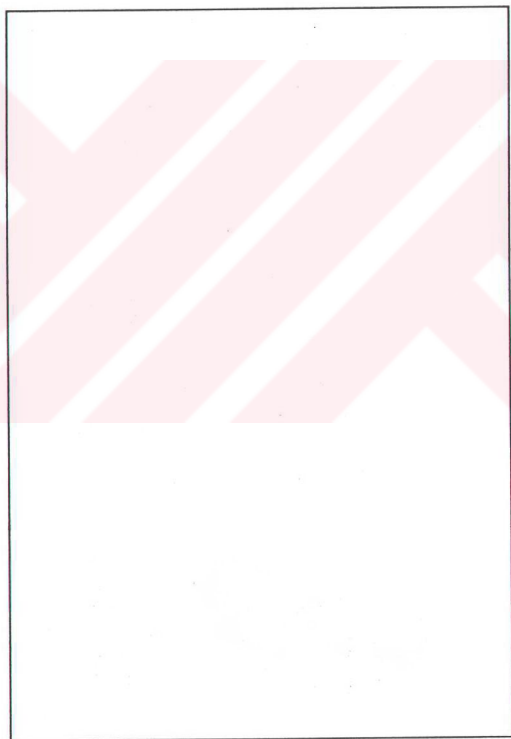connection demonstrate an understatement as **litotes** in order to underline the claim that the product never needs a treatment by those devices.

Likewise, the mixed use of verbal and visual rhetoric can be seen in the campaign of 'Garanti Bank' (fig. 42, 43, 44, 45). In order to remove from the ordinary ways of informing the receiver about the services of the bank, new associations are formed via rhetorical

fig.43

devices within the advertisements. Therefore, the conveyed message becomes more interesting and effective. By addressing the statement as "one of our most valuable equity holders' for the plants and the animals as extinct species **personification** is built up. Also, **synecdoche** is constructed by substitution of the part for the whole as the plants and the animals present the whole extinct species and the endangered nature.

EN DEĞERLİ
KÂR ORTAKLARIMIZDAN
YEŞİL KAPLUMBAĞA.

Nesli tükenmekte olan Yeşil Kaplumbağa, ülkemizin korunması gereken doğal zenginliklerinden biridir. Garanti, gelirinin bir bölümüyle, deniz kaplumbağalarının da korunması için çalışmalar yapan Doğal Hayatı Koruma Derneği'nin projelerini destekliyor.

🍀 GARANTİ

fig.44
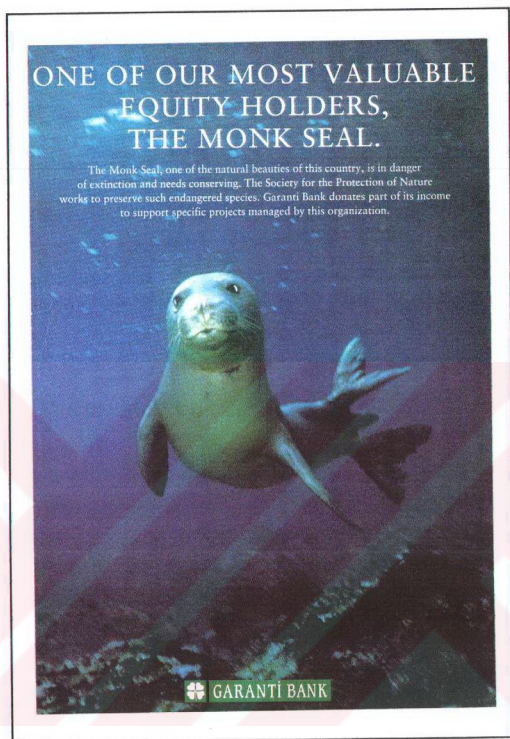
fig.45

When evaluated from a wider scope, it becomes obvious that by employing mixed use of rhetorical figures, an advertisement increases its impact. Therein, the campaign of 'Berdan Textile' presents another example. In figure 46, the spot as 'Dünyayı saran kalite...' (Quality that surrounds the world...) involves a **metaphor** that the word 'quality' represents the product itself.

Alternatively, verbal pun as **slypsis** is employed as the word 'surround' is understood differently in relation to the other words that it governs. Therein, the visual duplication of this verbal pun is also illustrated by the image. The image appears in such a way that the world as an icon can easily be recognized via **visual pun**.

Dünyayı saran kalite...

Berdan Tekstil

fig.46

On the other hand, in figure 47, the verbal message 'Sınırları aşan mükemmellik' (Perfection that exceeds the limits) operates as a

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hyperbole. In order to heighten the effect, the exaggerated terms are used. At the same time, **visual pun** operates as in the same context of the previous example.

fig.47

Then, the other two advertisements (fig. 48, 49) share nearly the same message with their spots as 'Berdan Tekstil ile sınırsız yaratıcılık' (Unbounded Creativity with Berdan Textile) (fig. 48)

and 'Unbounded Creativity from Berdan' (fig. 49). Once again, owing
to the use of exaggerated terms, hyperbole is built up.

fig.48

Apart from the **visual pun** by which the visual composition
evaluates, as the product resembles some of the significant works of
modern art, **allusion**, can also be considered.

Unbounded Creativity from Berdan Textile
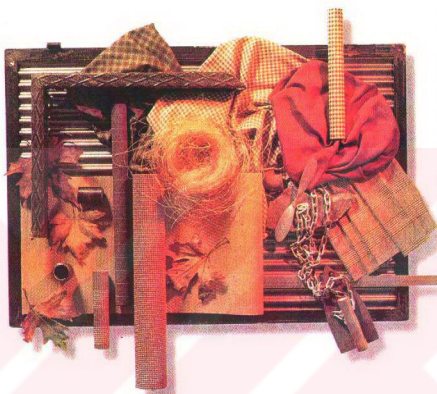
Remember the masterpieces of all those artists who have left their lasting mark on the history of art? They all bear the identity of the masters who have created them. Even without an identifying signature, you can tell the creators of these works by their brushstrokes, colors or by their singular interpretations.

Just as you can tell a Berdan Textile fabric, Yes, you can distinguish a Berdan Textile fabric also by its colors, by its style, and by the interpretation woven into it - all of which easily give away the creator: an international name that has been manufacturing fabrics with care for 43 years, braiding experience with perfectionism.

Joining professional management techniques to the latest technology in modern facilities covering an area of over 140.000 sqm, Berdan Textile strives towards a single goal: quality.

And by endowing its fabrics with incomparable attributes, Berdan Textile turns them into works of art.

fig.49

3.1.5. RESONANCE

Mc.Quarrie defines **resonance** as "an echoing or doubleness of meaning within an advertisement", thus, it can be considered as a play which is placed upon the structure of an advertisement (1992: 181). In other words, resonance refers to the exchange, condensation, multiplication of meaning. Hence, resonance is conceived among two visual elements, two verbal elements, or a verbal and a visual element. As a result, the visual-verbal resonance is considered to be placed either within the form of headline message -mostly involves verbal rhetoric- or within the relation between headline content and the visual information (Leigh, 1994: 17).

As the combination of the verbal and visual elements, resonance has to create a meaning which is different from its actual usage, thereby, within a semiological frame, resonance can be classified as a rhetorical device. Mc.Quarrie (1989) stresses that syntactic focus refers to the relation between signifiers, while semantic focus refers to the nature of signifieds. Moreover, within semantic focus, iconic signs functions as metaphors and indexical signs functions as metonyms. Thus, in Freud's sense iconic signs as "thing-presentation" are the mental image of an object, which associates with the "word-presentation", in order to construct a signifying unit. On the other side, by referring Peirce's depictions, Silverman states that "indexical signs helps to transform general assertions into specific statement, to locate a discourse in relation to time and space" (1983: 21). After all, Mc.Quarrie (1989) concerns resonance as a syntactic relation with semantic consequences.

According to Durand's scheme, resonance performs the operation of substituion, however, it visualizes rather different relations between elements. Indeed, resonance always involves an element which requires double meaning, thus, it has a purpose of creating and resolving ambiguity (Mc.Quarrie and Mick, 1992: 183-184). Mc.Quarrie (1989) also emphasizes that resonance is a rhetorical device which emits ambiguity and paradox, therefore, it has a connotative power.

Furthermore, this ambiguity which resonance creates facilitates an aesthetic experience. Therefore an analogy can be drawn between the resonant advertisements and works of art. In resonant advertisements, structural relationship among verbal and visual signs, establishes the semantic content. Respectively, in Eco's sense, aesthetic texts also carry the same features to convey meaning.

Meanwhile, Mc.Quarrie (1989) classifies resonance, which is exhibited in print advertisements, into four main categories; namely: visual resonance, verbal resonance, verbal-visual resonance, visual pun.

(i) **Visual Resonance** operates among the signifiers in which two elements are made to have common meaning. It is considered when two visual element echo each others shape.

As an example, in fig. 50, the advertisement for 'Aziza Mink Coat Mascara' uses a model wearing mink coat and hat. Her eyelashes and the spikes of mink fur echo each others shape that this occasion establishes an equivalence between the characteristic of eyelashes and mink fur. Furthermore, the face is contoured by the mink coat by echoing the shape of an eye.
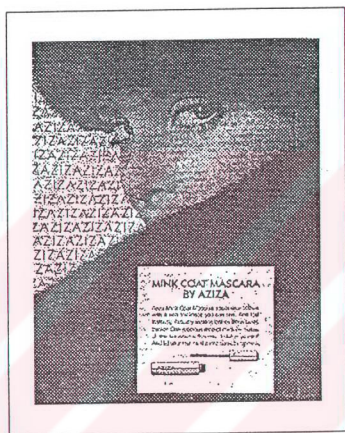
fig.50

(ii) **Verbal Resonance** operates among the signifieds that point out a condensation of the meaning. The headline or the body copy makes use of puns, in other words: convey double meaning by word plays.

For instance, in fig. 51, the advertisement conveys its message within a verbal resonance that the word "cuffs" has double meaning, thus, the text involves a word play.
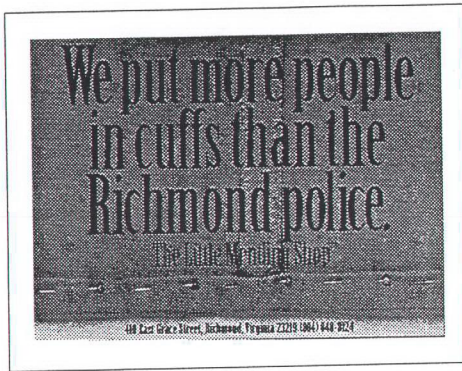
fig.51

(iii) **Verbal-Visual Resonance** links verbal or visual elements in order to perform a twist or duality in meaning. It is the most common type of resonance which advertisements involves.
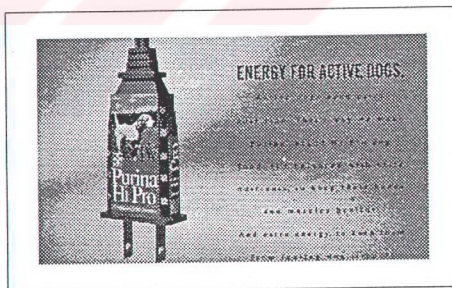
fig.52

As an example, in fig. 52, the head line "Energy for Active Dogs" is echoed by a visual representation of a plug which is covered with the package of the advertised good.

(iv) **Visual Pun** visualizes a construction in which it simultaneously exhibits itself and a verbal message at the same time, thus it operates as a pun.

All those examples (fig. 53, 54, 55, 56) visually depict common clichés or recognizable phrases.
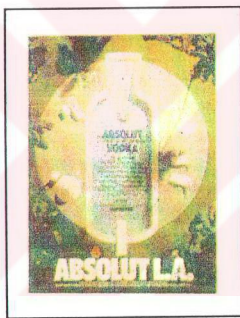
fig.53
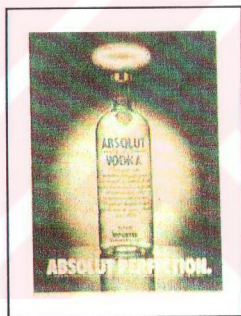
fig.54
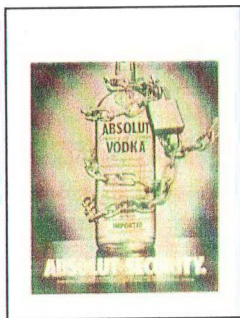
fig.55
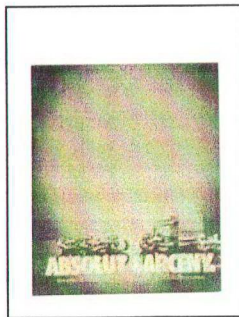
fig.56

Mc.Quarrie also offers a term as "Complex Resonance" for the print advertisements in which elaboration of the meaning is various in numbers.

According to Mc.Quarrie, resonance provides a persuasive means of communicating equivalence between the advertised product and desire.

> What makes resonance attractive as a device for conveying equivalence is it's non-literal and tacit character...The explicit, verbal statement is an obvious influence attempt and it automatically alerts the viewer that resistance may be in order. With resonance, however, equivalence is connoted rather than denoted; the equation is not made straight out but simply implied. (qtd. in Mc.Quarrie, 1989: 112).

Resonance is also important from the point of view of cognitive psychology. According to some cognitive psychologists, since brain uses dual coding, with separate system for verbal and visual information, resonant advertisements leave a stronger memory trace, thus, they become more influential (Mc.Quarrie, 1989: 112).

3.2. POSTMODERN ISSUES IN ADVERTISING DISCOURSE

3.2.1. TIME AND SPACE

> Absolute, true and mathematical time, of itself and
> from its nature, flows equally without relation to
> anything external.
>
> **Isaac Newton** (qtd. in Kern, 1983: 11)

Since, all experience takes place in time and space, they can be considered as the notions that determine the identity of anything which interests human understanding. However, postmodern condition proposes a shift towards the presupposed understanding of time and space. Harvey provides us with a good summary of Jameson's view of "spatial crisis": "a crisis in which spatial categories come to dominate those of time, while themselves undergoing such a mutation that we can not keep pace" (Harvey, 1989: 201). Thus, Jameson writes:

> We do not yet posses the perceptual
> equipment to match this new kind of
> hyperspace...in part because our perceptual
> habits were formed in that older kind of
> space I have called the space of high
> modernism. (qtd. in Harvey, 1989: 201).

Within modernist point of view, different senses of time join together, hence, provide a sense of security depending on a guarantee of linear progress of time. However, postmodern condition signifies the diversity of conceptions and conflicts, thereby, different tendencies and perspectives appear towards the notion of time which was considered as a single and fundamental perception in the modernist view.

Modern technologies of mass communication and popular culture have treated this modern(ist) space in such a way that images, fiction, and fantasy turned out to be realities on their own.

> Space is no longer even linear or one-dimensional: cellular space indefinite generation of the same signals, like the tics of a prisoner gone crazy with solitude and repetition. (Baudrillard, 1983: 105).

According to Foucault these developments signify the failure of modernist. Consequently, the notion of utopia which is based on modernist conception of aesthetic experience becomes impossible as now utopia implies "a framework of universal history as unlinear" (Foucault, 1985: 68).

What Jameson calls "postmodern condition"; a kind of eclectic, chaotic and paradoxical cultural situation resembles what Foucault calls: heterotopia.

Foucault (1985) considers heterotopia as a transformed and distorted realization of utopia which is a state of desire of perfection refering to future. Heterotopia signifies a sense of being in everywhere without being determined by any time and space. This concept offers a vision for the objects from every point of view by disawoving time and space. In other words, it is situation in which fragments of time and space co-exist; an impossible "space" in which none of the fragments can exist on its own and is, by definition, incomplete.

In the concept of heterotopia, there is no distinction between the object and subject as there is a lack of sense of essence. This leads to a situation in which utopia becomes impossible, because there is neither a single homogenous object to change, nor a homogenous, independent subject who can change.

Heterogenous aspects which appears together attribute to the sense of time and space. Sense of time and space could carry visions of past, future and present at once. The sense of time is undefinite. We are experiencing a time which seems to be present, but indeed a repetition of past (déjà vu), at the same time might refer to future. All temporal and spatial perspectives are applied in the same space where any syntagmatic, linear articulation becomes impossible, a kind of paradigm without a syntagm.

We are experiencing a kind of situation which consist of correlative negations and the variations in relations of space and time: everything is to make a neologism "jut(a)opposed" or superimposed

upon each other. Nothing is completed, rather they consist of fragmentations and everything gives references to each other (Baudrillard, 1993).

Likewise, in advertising discourse, due to the tendency to use rhetorical devices, everything already gives reference to each other; there is a continuing flux of signifiers in an advertisement. For instance, in Digital PC advertisement (fig. 57), a simile is considered as both Napoleon and Digital PC characterize the notions of being powerful and small (practical). "Small, yet Powerful." On the other side, Napoleon appears as a significant figure of 18th. century, while Digital PC declares itself as a technological product of future. Hence, there is an enormous time gap within this advertisement.

fig.57

Moreover, Williamson indicates that in advertisements, time is neither past nor future but halfway between past and future. Although the message is given directly for the present time of the receiver, this situation does not assign a real 'present'.

> ...it is poised between a given past and a given future it is not open 'like' the present in which we live in. There is a 'clousure' of possibility. (Williamson, 1987: 154).

fig.58

In fig. 58, the advertisement tells a story which belongs to a past by giving reference to "The Last Supper" which was represented by Leonardo da Vinci. This visualization is built up by using a rhetorical figure as allusion. Thereby, in Williamson's words "A real historicity is denied as history is either condenced to a synchronicity or appropriated in the notion of memory or projection" (1978: 155). While history is appropriated by the advertisement, at the same time, gender is inserted within that scene as an aspect of contemporary life. Different aspects of different time periods are juxtaposed upon each other. Therefore, it is impossible for the receiver to locate himself both in time and space within that advertisement.

3.2.2. SIMULATION

> Simulation is the reigning scheme of the current phase that is controlled by the code.

> **Baudrillard** (1983: 83)

According to Baudrillard, the era which we are experiencing is based on 'simulation' that everything is centred around simulation codes and models which replace production as the organizing principle of society. Thus, postmodern condition is governed by models, codes, and cybernetics which determine the concept of information and signs.

Moreover, the boundries between simulation and reality, by using Baudrillard's terminology, implodes. As signs do not relate to ideas, concepts, essences, values, references, and aims. They only depend on the endless process of self-production. Besides, things continue to function inspite of the fact that their ideas have disappeared. A total confusion of types appears as every category, sphere is being substituted with each other. Therein, everything is imploded into an indifferentiated flux of simulacra.

Likewise, the notion of information is no more determined by accepted depictions of modernist views. Thereon, the reality is splitted, thus, in Baudrillard's sense, it is the term 'hyperreality' which signifies the blurring of distinctions between the real and the unreal that "hyper" projects more real than real where the real is produced according to a model. Thereby, the real is reproduced as a "hallucinatory resemblance with itself" (Baudrillard, 1983: 142). Thereby, "the collapse of reality into hyperrealism" (Baudrillard, 1983: 141) is clearly conceived in advertising medium as the reality is substituted by its simulacrum.

Nevertheless, advertising proposes a continuing reproduction of reality by reduplicating scenes, facts, objects, ideas from everyday life as the reality. Besides, advertising projects this circular transition between reality and fiction.
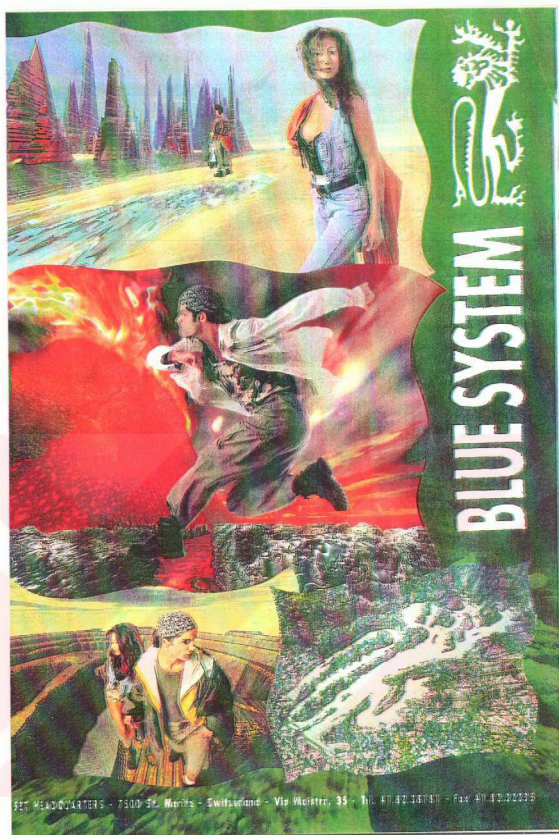
fig.59

For instance, the advertising for 'Blue System' (fig. 59) draws this transition. The setting is dreamlike, and also indefined and it views a sort of collage of technological images and two models wearing the product are placed within the advertisement by overlapping the images. Every element is juxtaposed upon each other.

Mostly every element in the advertisement and the idea behind the advertisement has no reference but everything finds its own identity within the frame of the advertisement. Consequently, the advertising proposes such a reality that it has its own logic.

3.2.3. Schizophrenia as a Point of Correlation between Rhetoric and Postmodern Condition

The purpose of the study is neither an attack to the postmodern condition and the advertising discourse which propose a schizophrenic process, nor a celebration of their surplus. The intend is just to point out the related facts beneath the aspects of contemporary life which we experience. Therefore, the term schizophrenia is reduced to the sociological area as a broad depiction .

As it is mentioned before, postmodern condition visualizes all contemporary social situations which are hyperreal and constructed on the bases of simulations, thus it advances an arena of different ways of expression and decentered realms of perception. All these contemporary developments change the notion of individual subject, that was previously considered as an autonomous being, which appeared as the center point of modernist project.

Likewise, Deleuze and Guattari's "schizoanalysis"[3] aims to deconstruct modern theories of the subject, hence, schizoanalysis formulates the concepts of plurality, multiplicity, decentredness, and postmodern subjectivity (Best and Kellner, 1991: 85-86). Moreover, Deleuze and Guattari assert the deterritoralized body as the "body without organs" which signifies a body that lacks organization, therefore, disarticulated, deterritorialized, thus open to new constructions. The purpose of schizoanalysis is to point out "the flows of the desire work" by underlining the process in which subjects are integrated into repressive constructions of society. According to Deleuze and Guattari, they then desire their own repression (Best and Kellner, 1991: 91). For Deleuze and Guattari capitalist deterritorization is both a product of schizophrenia and the schizophrenic process appears as a threat to the stability of capitalism. On the other hand, owing to its structure, capitalism strenghtens itself with the attacks towards it. Within that respect, the body without organs operates in a parallel way to a schizophrenic who experience capitalism (and/or, in Jameson's sense, postmodern condition as a logic of late capitalism) both as fragmented and compact mass.

According to Jameson (1993), the post modern condition signifies the temporal unification of past and future within present time, hence every production of the subject appears as a collage of different temporalities and histories. In turn, the subject receives fragmented structures produced by this kind of cultural production.

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[3] Deleuze and Guattari analyse the production and circulation of desire in society as "schizoanalysis" (Best and Kellner, 1991: 91).

This almost infinite fragmentation of signifying structures constitute the postmodern schizophrenia.

Likewise, in advertisements, the signifier is in a continuous process of creating another signifier. The significance is transfered to the other but never completed in an advertisement, thus provides a drive to make connections for the receiver (Williamson, 1978: 19). Owing to that unstable process the receiver never locates him/herself within an advertisement, hence, the receiver oscillates among signifiers.

As an example, in the advertisement for 'Pirelli' (fig. 60), owing to the advertisement's nature and the complicated use of verbal and
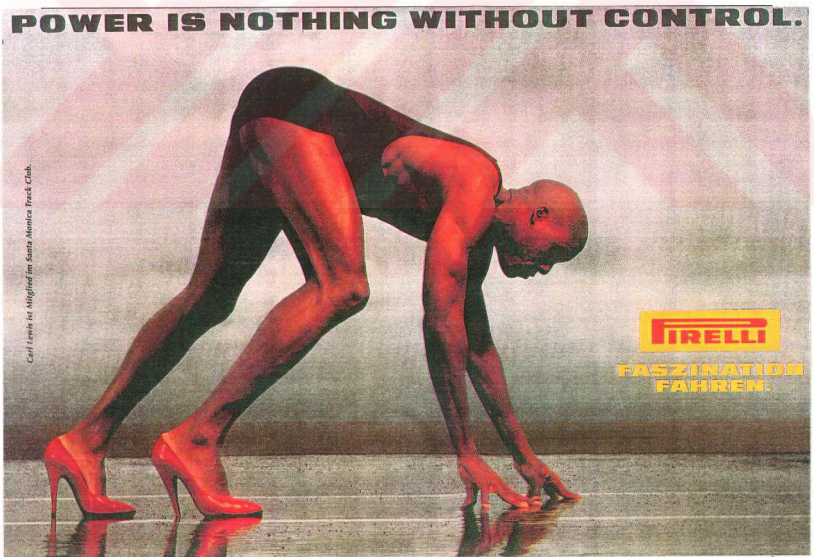
fig.60

visual rhetoric, the viewer pass from one signifier to another. Masculinity, femininity, gender, race and other issues are presented together, thus the trap of losing the ability to have a clear message appears as a feature of postmodern condition.

Similarly, in another advertisement (for 'Gigli', fig. 61), the viewer oscillates among signifiers, as there is no significant sign which can be considered as the object of the message. Also, this situation represents the breakdown of the relationship between signifiers and signifieds a situation which Lacan "conceptualizes as schizophrenia" (qtd. in Goldman, 1992: 214).

fig.61

Besides, in the postmodern condition, the use of rhetoric in advertisements offers the signs of the real to be substituted for the real itself. Therefore, the difference between real and imaginary is broken down.

As Arieti explains, Freud defines schizophrenia as "an attempt at restitution; that is, an attempt to invest again with energy (or to recathect) the objects that have been decathected" (1974: 20). Also, Freud interprets hallucinations and delusions as an attempt to reestablish contact with the world so there is not only loss of reality, but also remodelling of reality. Therein, what advertisement incorporate in its basic structure is quite similar to the unique representation seen as this remodelling of reality featured in this schizophrenic state.

There is also another point which indicates an intersection between schizophrenia and the use of rhetorical figures in advertising: rhetorical devices in advertising discourse provide a constant use of archetypes. Jung indicates that there is the similarity of myths all over the world despite the geographical, historical and radical differences. His hypothesis of "collective unconscious" depends on this similarity. He claims that the collective unconscious is the result of the impact of archetypes on the individual. For instance, a person's image of parents cannot be attributed only to his childhood memories about his/her parents but the image is formed as the account of the archetypical parental image stored in collective unconscious. According to Jung, many symptoms of schizophrenia are

the reproductions of the archetypes deposited in our collective unconscious (Arieti, 1974: 23-24). Through advertising discourse, the use of archetypes by rhetorical devices covers a wide range in our contemporary life. As a specific example, within advertisements the use of allusion as a rhetorical figure signifies a reference to the archetypes.

Besides, repetition, combinations of words and images, verbal and visual parallelism are the productions of the use of rhetorical devices. These features are probably related to the stereotypes that are typical of the primary process which occur in advanced schizophrenia. As Arieti (1976) mentions, in schizophrenia the stereotyping acquires a practical motivation. He also stresses that there is a similarity based on common use of the primal process between creative concept formation in advertising discourse and schizophrenic thinking. In respect, while decoding advertisements, the receiver experience a similar process thus the tendency towards progressive fragmentation becomes obvious.

4. CONCLUSION

As it is evidently discussed throughout the thesis, we are located
in a hyperreal postmodern cultural context in which ideas and images
juxtaposed and superimposed upon each other. This addresses a
situation which allows any micro-narrative or fragment of any
narrative to create its own reality. In this context, advertising
can be considered as one of these narratives. Thus, projecting such
a social condition, advertising creates its own space of "reality".

Furthermore, within postmodern condition, the use of rhetoric in
advertisements offers the signs of the real to be substituted for
the real itself. Hence, the difference between real and imaginary is
broken down. Stern defines this situation as "the postmodern paradox
of advertising as an admixture of blending the unreality of the real
with the reality of the unreal" (1994: 339). Therefore, what
advertisements project is not a single reality but reproductions of
reality from many points of view. Everything within this discourse
is hyperreal. Apparently, the current usage of rhetoric provides
hyperrealism in advertisements.

As postmodern condition enables different eclectic and chaotic game
arenas, advertising discourse which visualizes itself as a blend of
persuasion, information, and entertainment via rhetorical devices.
Advertising is reproducible by its nature as advertisements
constantly produce and consume images and through its pervasive
influence, lead the receiver to pass from one signifier to another.

Likewise, within postmodern condition, it is impossible to focus on a single subject or a period of time or space. For instance, as fragments of time and space co-exist in eclectically organized and ambiguous ways, a sense of constantly experienced time is produced. Therefore, an individual who experiences postmodern condition by receiving fragmented structures which are produced by discursive (paradigmatic) relations, oscillates among signifiers. Thus, advertisements operate in the same way as they reflect postmodern condition by the very nature of rhetorical devices they involve. Actually, owing to its consequences, postmodern condition proposes a kind of dissolution of signifiers from their signifieds which can also be accepted as an appropriate condition for schizophrenia. Thus, Goldman stresses that "postmodern schizophrenia is the result of undoing the ties that bind signifies with signifieds, so they can enter into the exchange process necessary for assembling commodity-signs" (1992: 202).

After probing into the postmodern condition and the advertising discourse which functions through the use of rhetoric, it can be clearly seen that the use of verbal and visual rhetoric in advertising discourse reflects and reveals all the features of the postmodern condition.

Moreover, multiple contact points between the aspects of postmodern condition and the outcome of the use of verbal and visual rhetoric in advertisements point to the concept of schizophrenia. As it is mentioned before, schizophrenia is taken as a sociological term which signifies the consequences of the postmodern condition. I have

shown in this thesis that schizophrenia which manifests itself through advertisements via the use of rhetoric. A collective schizophrenia is experienced in postmodern condition and advertising discourse appears as a fore-runner of this situation.

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