The Semiotics of a ‘Different’ Advertisement: A Preliminary Study for the Use of Paper Trivets as Advertising Message

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Abstract
The purpose of this preliminary study is to examine the coexistence of semiotic systems found on paper trivets, i.e. commercial use devices with a double function: functional as a trivet and advertising as printed advertising messages. Paper trivets are special messages that can be classified into a different type of advertisement, since the reader comes into contact with them during a habit considered perhaps the most important of the day, that of dining. This study mainly focuses on the synergy of semiotic systems such as verbal, iconic visual signs, plastic visual signs (color, proxemics, typography/graphics) for the generation of meaning and on the intersemiotic function of some of them based on the theories of Roland Barthes, Groupe μ. and Roman Jakobson. The study aims to contribute a semiotic perspective to a type of advertising that until now has not been studied systematically and which can emerge as an important tool in the field of marketing even in crisis-ridden cases such as Greece. The most important findings of the study are: intersemiotic translation is achieved only through a verbal and nonverbal sign; effective advertising depends largely on the synergy of plastic visual signs and dominant plastic visual signs, i.e. the sign of color.

Keywords: paper trivet, advertising, anchorage function, intersemiosis, synergy

1. Introduction
This preliminary study focuses on the semiotic analysis of four printed advertisements on the paper trivets from four different restaurants in Thessaloniki of Greece, all collected in 2015. Food has been a much discussed topic of semiotic research ever since the first
systematic semiotic studies (Barthes, 1957; Levi-Strauss, 1968, etc.), and constitutes a special area of research because of its diversity in everyday manifestation in different cultural systems. This paper does not focus on the semiotic study of the cultural practice of food, but on the usage and advertising function of an established dining device, the paper trivet, used by commercial businesses around the world, when meals are served.

Although the main use of a paper trivet is to prevent a person from getting the table dirty during a meal, creating, at the same time, a sense of care and cleanliness of the table area, its use as advertising material is a novelty since it cannot be classified into any of the known types of advertising: printed advertisement, television commercial, online advertising, open advertising etc. Then, a semiotic analysis will be conducted of the systems coexisting to contribute to this peculiar advertising synthesis, of the cases of intersemiotic translation found, and will connect this advertising practice with the economic crisis in Greece.

2. Semiotics and Marketing

In the last decade, marketing studies from a semiotic perspective have increased. One of the main studies in semiotics which connects semiotics to marketing is that of Jakobson (1973, p. 93), dating back to the beginnings of modern semiotics. Jakobson put economy in a broader concentric circle (which covered in turn the concentric circles of linguistics and semiotics) and defined economy as the main component of communication along with sociology and social anthropology. Almost at the same time, Rossi-Landi (1975) developed the homological method for the study of language. This method applied categories from economics to sign theory. So it is clear that the relationship between signs, verbal or nonverbal, and economy has been highlighted for over half a century in the field of semiotics.

But the question that arises is what connects today’s semiotics with marketing. The fields of semiotics and marketing seem to be interconnected. Mick (1986, p. 209) suggests that semiotics can “[…] explore and suggest ways in which consumer researchers can achieve added insights in their efforts to comprehend symbolism in the marketplace, in consumer life, and in the research arena itself”. However, semiotics does not limit itself to the study of symbols. Jolibert, Mühlbacher, Flores and Dubois (2012, p. 193) consider semiotics as a technique that can be used to conduct qualitative analysis of people’s behavior although thorough scientific training is needed to use the technique effectively. Oswald (2012, p. 1) identifies semiotics with brand meaning and states that “[s]emiotics exceeds the rhetorical or content analysis of meaning because it sheds light on the cultural codes that structure the phenomenal world into semantic categories and implicates consumers in the brand world”. Oswald continues that “[t]he marketing semiotics approach can be used to refocus, extend, or reposition the brand, or to develop new products or new segments and markets”.

Symbolism, qualitative technique, and content analysis! Three scientific expressions for the same goal: to look into the way a consumer thinks and chooses. But is it not what marketing does, too? For semioticians such as Sebeok, semiotics is the broader research
field of marketing. In particular, Sebeok remarks:

[m]arketing and semiotics (conjointly with some other disciplines) are [...] revealed as approaches to the same kinds of problems according to different strategic operations. [...] Thus, in the marketing of goods, services and ideas auxiliary verbal and nonverbal messages are normally implied—in marketing, semiotics plays necessarily a relevant, if only auxiliary role. Such, however, is not the case vice versa. The domain of semiotics is, accordingly, more general than the province of marketing, the symbolic aspects of which can fruitfully be thought through as \textit{applied} semiotics. (Sebeok, 1987, p. 24)

Sebeok considers semiotics as having an auxiliary function but Floch considers it more important. Floch (2001) supports that marketing involves a framework of exchange relationships that carry psychological, social, physical, and financial meanings. Products become ‘symbols for sale’ and consumer behavior is better understood from a semiotic perspective which leads to more effective marketing.

Experts in marketing and semiotics state, as mentioned above, that the two fields can complement each other as they both focus on the customer’s frame of mind in an effort to trigger consumption. Marketing codifies the potential customer choices and semiotics decodifies the message in favor of the consumer. In my opinion, semiotics can offer more than marketing especially in visual commercial communication, as Kourdis (2012) states. Then, following the theoretical framework of semiotic analysis, the way of decodifying the signs in advertising, one of the main marketing products, will be presented.

3. The Anchorage Function and Intersemiosis Presuppose Synergy

It is not accidental that advertising is one of the favorite research fields of semiotics. In my opinion, there are two functions governing the advertising synthesis: the \textit{anchorage function} and \textit{intersemiosis}. These two functions are in synergy. Barthes (1964, p. 44) considers the anchorage function as the effect that directs the beholder through a number of possible readings of an image, through what he calls a floating effect of chain of signifiers, which causes the reader to ignore some of the signifiers and read others. This function presupposes the coexistence of two different semiotic systems, verbal (linguistic) and visual, codified or not. However, can only nonverbal semiotic systems coexist and be in synergy in one advertising message?

Without any doubt semiotic systems are in synergy in the case of intersemiotic translation. Jakobson (2004 [1959], p. 139) characterises \textit{intersemiotic translation} or \textit{transmutation} as the “interpretation of verbal signs by means of signs of nonverbal sign systems”. Intersemiosis is a complex function, even a triadic phenomenon of translation, according to Gorlée (2008, p. 343). But as Deely (2002, p. 68) mentions, “[…] human understanding finds its operational existence initially in terms of intersemiosis which perception makes possible as developing around a sensory core”. However, nowadays,
intersemiotic translation can take place between nonverbal semiotic systems as well, since, as Petrilli (2003, p. 18) mentions, “translative processes may be internal to the same language; they may occur from verbal sign systems to nonverbal sign systems and vice versa; or among nonverbal sign systems”. Since intersemiotic translation is a complex phenomenon, the synergy between semiotic systems seems to be a prerequisite for the two functions mentioned as they emerge from the co-existence and synergy of semiotic systems.

This synergy has been discussed by Jakobson (1964, p. 100), who purports that the study of communication should distinguish between homogenous messages including only one semiotic system and syncretic messages based on the combination or fusion of different semiotic systems. Parret (2006, p. 121) defines synergy as the coordinate action of many systems from which result an accomplished function, the execution of a movement. So which are the systems in synergy?

Barthes (1964), in his study of the French advertisement of Panzani pasta, classifies the semiotic systems or messages into two main types: *verbal* (linguistic) and *nonverbal* (iconic) messages. He then classifies non-verbal messages into *codified iconic* and *non-codified iconic messages*. It is worth mentioning that in Barthes’s (1964, pp. 43-44) classification, the verbal message is premised in relation to the iconic messages, since writing and speech are always complete terms of informational structure. For Torresi (2008), Barthes analysis was characterized by an extensive use of photographic techniques and lights to convey ideas. She also states that “[s]uch visualizations represent a first stage of intersemiotic ‘translation’ aimed at marketing—translating a given culture in visual terms in order to make it more appealing for commercial purposes” (Barthes, 2008, p. 67).

In 1992, the Belgian semioticians, known as Groupe μ, elaborated on Barthes’s classification and divided non-verbal semiotic systems into *iconic visual signs* and *plastic visual signs* such as color, form and texture. For Groupe μ (1995, p. 597), there is without any doubt an *iconoplastic relationship* between iconic visual signs and plastic visual signs, and this relation “[…] is evidence that the plastic element is autonomous from the iconic representation. In fact plastic and iconic elements complement each other”.

As a consequence, the semiotic systems whose synergy is examined in the paper trivet advertisements are verbal signs, iconic visual signs, and plastic visual signs (color, form and texture, proxemics, pose, typography/graphics). At this point, it should be mentioned why proxemics, pose, and typography/graphics are classified into plastic visual signs. Although *proxemics* does not seem to be included in plastic visual signs according to Groupe μ, I believe that it could be classified as a *codified visual sign* into plastic visual signs based on Hall’s definition (1968, p. 83) that “[proxemics] deals primarily with out-of-awareness distance-setting”. The same case is that of *pose*. Barthes (1977, p. 22) states that pose “[…] prepares the reading of signifieds of connotation. Finally, *typography* is considered “[t]he ‘dress’ of a text” (Stockl, 2005, p. 205) and “[a]s a rule, typography should reveal the tenor and meaning of the text” (Bringhurst, 2004, p. 24).

In other words, proxemics, pose, typography/graphics are codified iconic signs that,
according to Groupe μ, can operate autonomously and are not part of denotative analysis but connotative. For the use of color in the advertisement synthesis, the approaches of Kress and van Leeuwen, and Caivano and Lopez are used.

4. Research Material

The research material is drawn from restaurants and catering chains in Thessaloniki and constitutes a random sample. Four printed advertisements (dimension: length 50 cm and width 30cm) are examined, which are promoted in the same way, although they seem to serve different goals since the first two promote mass consumption products and the other two local cuisine. The first paper trivet was taken from the restaurant Alla kai Alla, and it advertises Coca Cola and aims to attract consumers through the promotion of its products. The second one is by McDonald’s and it promotes the quality of its products, aiming to raise its customers’ consumption awareness. The third one is from Elatte restaurant and it does not aim at promoting the products and services of the restaurant but of a gold and watch pawn shop. The fourth paper trivet is from Varelakia, a traditional tavern, and it promotes the quality of its food.

4.1 Greek paper-trivets concerning mass consumption products

The first paper trivet under scrutiny (c.f. Figure 1) is not immediately connected to the restaurant that distributes it. It is advertising for Coca-Cola distributed by the restaurant Alla kai Alla. It is structured with the verbal and visual semiotic system. It is worth mentioning that the Coca-Cola product, which is depicted on the paper trivet, is not part of the local cuisine promoted by that restaurant. In other words, although the specific store aims at promoting locality, it promotes a globalization through the paper trivet since the specific product is one of the most popular, much advertised, globalized products.

Figure 1. Alla kai Alla’s restaurant paper trivet
The main verbal message is provided in Greek in the lower left side of the advertisement μοιράσου την απόλαυση ‘share the pleasure’, an almost diachronic slogan in the case of Coca-Cola\(^3\). On the right side next to the seat, there is the utterance “have a coke” in English, a hegemonic language spoken in the country of origin of the product. The two utterances, Greek and English it evoke the famous Coca-Cola’s slogan “share a coke”. Pride and Ferrell (2015, p. 416) state that “[C]oca-Cola’s ‘Share a Coke’ marketing campaign placed the brand at the consumer level to create excitement and interest in the product”.

The use of English also connotes the values considered important in the European and Greek cultures. According to Kelly-Holmes (2005, p. 104), “[E]nglish seems fetishized with a number of associations such as modernity, internationalism or cosmopolitanism, trendiness, success and, in the context of CE Europe, the market and democracy”. It is worth noting that the English and Greek utterances and in particular the verbs μοιράσου ‘share’ and “have” are translated intersemiotically in the movement-invitation of the girl to show the empty seat next to her (it is not accidental that the expression “have a seat” is used in English”.

In relation to the visual signs of the paper trivet, a young girl with red cheeks (plastic visual sign) is dressed in the fifties (retro) style. This retro-nostalgic style of the advertisement is not accidental. Nostalgia suggests the unbroken continuity of their products and the product has been subjected to proven tests of quality. Experience also proves that every time Coca-Cola Company uses nostalgic elements in its campaign the sales jump\(^4\). The girl’s gesture to show the empty seat next to her creates a positive atmosphere, especially as the girl is looking at the audience as if calling the person to dine on the trivet to accompany his/her dinner with that particular product whose name she also calls. Actually, Barthes (1977, p. 39) observes that “[t]he denominative function corresponds exactly to an anchorage of all the possible (denoted) meanings of the object by recourse to a nomenclature”. Pose as a plastic visual sign also plays a role in anchorage. Barthes (1977, p. 22) states about pose that “[…] the reader receives as a simple denotation what is in actual fact a double structure—denoted-connoted”.

In relation to the other plastic visual signs, the red color is the dominant visual plastic sign of the advertisement studied, aiming to recall connotatively the product advertised. The red color dominates the advertisement, which is also one of the two colors of the product logo. The main Greek linguistic message is written in red\(^5\) and the English complementary message in red and white, and on the table there is the product logo in red and white. Kress and van Leeuwen (2002, p. 349) state that “advertisements often use color repetition to lend symbolic value to product”.

In relation to space, it is interesting to note that the two linguistic messages, Greek and English, are placed in the lower side of the paper trivet leaving a large space empty, where the dish is expected to be placed. This synthesis allows the linguistic messages to advertise the product during a meal and the information remains clear to the consumer.
Despite the placing of the serving utensils. As Kress and van Leeuwen (2005 [1996], p. 193) observe, “in many Western printed advertisements […] the upper section tends to make ‘emotive’ appeal and show us ‘what might be’; the lower section tends to be more informative and practical, showing us ‘what is’”.

The second paper trivet (c.f. Figure 2) is from a McDonald’s fast food restaurant and belongs to the advertising campaign of ‘I’m lovin’ it’. It is a campaign with a great success worldwide. Percy and Rosenbaum-Elliott (2016, p. 56) mention that “[l]ove is an emotion that everyone can relate to, and McDonald’s adapts to each country by using the local language in their ‘I’m lovin’ it’ campaign”.

Figure 2. McDonald’s paper trivet

It is also structured on the basis of verbal and visual signs. The verbal messages show the escalation of information since the main message ‘αληθινά συστατικά ‘real ingredients’ is presented in a larger font in grey, the second in size verbal message αυθεντική γεύση ‘authentic taste’ is written below in red letters, and the argumentative messages μπιφτέκι από 100% βοδινό κρέας, χωρίς συντηρητικά ‘meatballs 100% beef, no preservatives’, πλούσιο σε πρωτεΐνες ‘rich in proteins’, πλούσιο σε βιταμίνη B12 και σίδηρο ‘rich in B12 and iron’, and ολόφρεσκα και λαχταριστά συστατικά ‘fresh and delicious ingredients’ are also presented in grey, smaller fonts.

These verbal messages show the advertisers’ efforts to stress the ingredient quality of the hamburgers depicted. It is rather a paradox since fast food chains, such as MacDonald’s, is not known for the highly nutritional value of their products and is being blamed for obesity in children. Assael (2004, p. 95) observes that messages in advertising campaigns have changed and “[r]ather than telling consumers about the harmful ingredients absent in products
(no fat, low salt, etc.), marketers are promoting the positive ingredients in products (natural ingredients, vitamins)”, as happens in our case.

Even the graphic choice that recalls the quality stamp placed on the meat through the verbal message “100% beef, no preservatives” is a redundancy\(^6\) in semiotic terms, and in terms of proxemics it is exactly next to the HACCP stamp (Hazard Analysis & Critical Control Points). Anchorage is achieved through the numerous verbal messages.

In the advertisement we observe that some of the verbal messages are translated intersemiotically. In particular, the linguistic messages “real ingredients”, “authentic taste”, are translated intersemiotically in cereal cob, green vegetables, and red tomatoes, the utterance “[...] beef, no preservatives” in cows grazing in green meadows, while the messages “rich in proteins” and “rich in B12 and iron” seem to be left untranslated on an intersemiotic level.

The iconic visual message operates at the level of rhetoric as a connotation of the linguistic message “real” and “authentic”, which constitute different linguistic performations of the same semantic field. From a more general perspective, we could consider the iconic visual sign as the intersemiotic translation not only of the main linguistic message “real ingredients” and “authentic taste” but also of the utterances of the complementary linguistic messages, such as “beef” and “fresh and delicious ingredients”.

In relation to the color system, it is not the first time that there is a use of intense red and green colors as plastic visual signs indicating freshness and quality. A similar emphasis is on the color of vegetables in the advertisement of Panzani pasta studied by Barthes (1977, pp. 32-51).

It is a very successful, we believe, and graphic synthesis where the iconic connotations of pure nature (field, vegetables, cereal, clean sky, free range livestock, and cheese) are combined graphically to reproduce the icon of a hamburger\(^7\). According to Elliot (2008, p. 270), it is possible to advertise unhealthy food through concrete modes such as creating a funny atmosphere in the advertisements. The company logo found in the lower left side is used as a testimonial function. Maingueneau (2007, pp. 190-191) informs us that brands serve a testimonial function in communication texts, because the company that produces the product is responsible for its quality.

**4.2 Greek paper trivets concerning local cuisine**

The third advertising message (c.f. Figure 3) is the only one not advertising the products of the restaurant. The restaurant is represented only by its logo in the middle of the synthesis. The logo has a dynamic presentation indicated by the graphic production of a vortex which includes elements of nature. On the contrary, the paper trivet advertises a company flourishing in crisis-hit Greece, a business that buys watches, jewelry, and precious metals.
In particular, the verbal messages of the paper trivet are placed on the upper right hand side and the lower left side of the advertisement. The upper verbal message ΧΡΥΣΕΣ ΕΥΚΑΙΡΙΕΣ. Ασήμι, πλατίνα, διαμάντια, ρολόγια ‘GOLDEN OPPORTUNITIES. Silver, platinum, diamonds, watches’ has certain features. The utterance “Golden opportunities” is written in capital letters which are considered a more aggressive way of expression in advertising, according to Cook (2001, p. 64). Also, the use of bold letters assigns more emphasis on the specific message. The address of the store in Thessaloniki, the email, and the website are also put on the paper trivet. The message on the paper trivet η τιμή κυμαίνεται ανάλογα με την κατάσταση του ρολογιού ‘the price depends on the condition of the watch’ makes an impression and strengthens the economic aspect in the advertisement.

On the other side of the paper trivet there are the messages Αγοράζουμε το ρολόι σας σε ΟΠΟΙΔΗΠΟΤΕ κατάσταση ‘We buy your watch at ANY condition’, πληρωμή μόνο μετρητοίς! ‘only cash payment!’, όχι κρυφοί όροι συναλλαγών! ‘no hidden terms of agreement!’, όχι ‘ανταλλαγές’ με χάσιμο χρημάτων! ‘no exchanges with money loss’, εκτιμήσεις δωρεάν ‘free valuation’. Then, there are the email and phone numbers of the store. What is impressive is the ease with which linguistic utterances of everyday commercial communication are displayed on an advertising message attempting to take advantage of the financial hardship of the customer who chooses to have a pleasant time having a meal at that multi-purpose area-playground and restaurant. The language of these utterances is not that of advertising, and it has no glamorization.

At the level of intersemiotic translation, we observe that only the utterance “golden” is translated that way in the two allegedly gold rings depicted above the particular utterance (‘GOLDEN OPPORTUNITIES. Silver, platinum, diamonds, watches’). A second intersemiotic translation occurs with the utterance “watches” depicted both on the upper right hand side and on the lower left side of the paper trivet with the relevant
iconic messages (pictures of watches) placed vertically on the left hand side of the paper trivet. These observations permit to speak for *selective intersemiosis* since a continuous intersemiotic translation of all iconic elements could surcharge the paper trivet, a choice that is not consistent with the common image of a paper trivet.

The other graphic synthesis that takes over the larger part of the paper trivet opts for pastel colors. The advertising messages included there that do not relate to the restaurant have more intense color tones, thus becoming more perceptible to the consumer. The extended use of purple color is not very often in restaurant advertisements, although this color connotes rather positive values, such as royalty, sophistication, and religion, as well as wealth, opulence, peace, mystery, and spirituality (Blakeman, 2011, p. 97). It is also interesting that the advertisements of these businesses occupy the upper right and lower left sides of the synthesis, so even when the dish is placed in the middle of the paper trivet, the advertising messages can still be seen during the meal.

The fourth paper trivet examined is from the tavern chain Τα βαρελάκια ‘The little barrels’ with four taverns in Thessaloniki (c.f. Figure 4). The verbal message Βαρελάκια ‘little barrels’ is placed on the upper side of the paper trivet in red lower-case letters and on the lower side the complementary message το μόνο παραδοσιακό ψητοπωλείο στη Θεσσαλονίκη ‘the only traditional tavern in Thessaloniki’. The rhetorical device of hyperbole, which is commonly used in advertising, is characteristic of this message. Ekelund and Saurman (1988, p. 164) observe that “[d]escriptions such as the ‘prettiest’ or ‘most enjoyable’ restaurant, ‘luxurious’ hotel, a ‘must see’ movie, ad infinitum, may not be descriptions that live up to the quality of the product as subjectively evaluated by some consumers, but may actually understate the opinions other consumers have of the particular product”.

Figure 4. Varelakia’s tavern paper trivet
At the level of intersemiotic translation, the only utterance of the verbal message translated intersemiotically is the utterance “traditional” with the iconic message that presents olive oil pouring on a spoon to end up obviously in the vegetables salad under it. It is an intersemiotic translation based on visual metonymy, since olive oil and green salad revoke the Mediterranean diet. In this way, the utterance “traditional” connotes the concept of tradition, and thus purity and freshness of the ingredients used by the tavern. Also, mentioning the place name “Thessaloniki” is not accidental since the city is famous for its local cuisine and emphasizes the local food (sense of locality, of belonging) of the city. It is considered in Greece that Thessaloniki and its ‘mezes’ culture has the gastronomic upper hand over Athens since Thessaloniki’s cuisine is influenced also by the eastern flavors introduced by Asia Minor and Pontus Euxinus refugees.

At the level of plastic visual signs and placement in space, it is observed that the verbal message “barrels” penetrates the iconic visual sign (proxemic code)—an element not found in the previous cases—in an attempt to indicate that “little barrels” and quality pure food are the same thing. The red color is in contrast with green. Barry (1997, p. 264) observes that “[g]reen is relaxing, but ill-advised in restaurants because a green environment makes food look less appetizing unless it is in the form of natural plants”, as it is in this case. Also, the graphic choice of wavy lines above and below the complementary message connotes the concept of old (long-lasting).

5. Conclusions

Concluding this preliminary study, we offer these tentative results:

a) The verbal message directs the interpretation of all four advertisements, as it informs the reader about the product advertised. The function of anchorage is achieved despite the strong connotations present in all four advertisements.

b) Intersemiotic translation in the paper trivets studied takes place only between verbal and non-verbal visual signs, and not between nonverbal signs, following Jakobson’s original definition of intersemiotic translation, which was also stressed by Eco (2001, p. 67) who states that “[…] Jakobson was thinking of a version of a verbal text in another semiotic system […] but he does not deal with other cases of transmutation between systems other than verbal language […].” This is in contrast to many semioticians who, currently, define as intersemiotic translation even transmutations between nonverbal signs and identify intericonicity with intersemiosis.

c) Colors become a key semiotic system in visual communication as they not only characterize the visual iconic sign, but are also used in verbal messages for emphatic and connotative reasons. It is not accidental that the red color dominates all paper trivets. Caivano and López (2006, p. 16) mention that “[…] red is the preferred color for products of massive consumption, because it is regarded as a ‘declassifier’, i.e., a color that does not contain markers of class.”

d) The other plastic visual signs, such as proxemics, pose, and typography/graphics
are in synergy in the paper trivets to generate meaning. There is also a trend to place the
verbal signs, the iconic visual signs and the logos on the edges of the paper trivets so as to
be conspicuous to the consumer even during the meal.

Before I complete the study, I would like to say that advertising messages on paper
trivets are a form of indirect advertising, since their usage is overridden by the need for
advertising. The paper trivets used by the catering companies do not always advertise the
products of those companies, as the customer would expect. But it is hard to find paper
trivets in such companies that do not include advertising messages and are used only for
functional purposes. Finally, it is clear that the companies, taking advantage of meal time,
a special moment of pleasure and relaxation, apply advertising techniques to achieve their
advertising goals fast and directly.

Acknowledgement
This paper has been presented at the 2nd International Conference & Exhibition on
Semiotics and Visual Communication: Culture of Seduction [the Seduction of Culture],
held at the Cyprus University of Technology, 2-4 October 2015.

Notes
1 For Kotler (2003, p. 8), “[e]verything is a brand […] A brand is any label that carries meaning
and associations”.
2 For Miller (1998, p. 170), “[…] Coca-Cola is not merely material culture, it is a symbol that
stands for a debate about material culture”.
3 Warkentin (2014) observes that “[t]hroughout the decades and multitudes of marketing
campaigns, Coca-Cola has remained consistent when communicating one strong and effective
message: pleasure. Enduring, and simple slogans such as ‘Enjoy’ and ‘Happiness’ never go out
of style and translate easily across the globe”.
5 Pignotti (1979, p. 806) mentions that “[i]n some cases […] a word’s color is related to the
product’s color, or even to the color of its envelope”.
6 Torresi (2008, p. 66) mentions that in advertisements redundancy “[…] ensures that the
message gets through to the reader by simultaneously repeating it, or scattering its components,
across several co-occurring sensory channels and modes of expression”.
7 Assael (2004, p. 327) observes that “McDonald’s advertising has created a mythical world of
food, fun, and fantasy”.
8 Per Aage Brandt (1995, p. 28) categorizes hyperbole, irony and overt nonsense as negative
semiosis and he believes that they play an important role in advertising.
9 Dyer (2008, p. 143) states that “[v]isual metonymy is frequently used in advertising. It
occurs where an associated detail is used to invoke an idea or represent an object: in an ad
for refrigerators, the product was replaced by a block of ice (the cause of the ice being the
refrigerator)”.
10 See Kourdis and Yoka (2014).
References


About the author
Eleni Sykioti (elesyk1@yahoo.gr) is a teacher of Business Administration and she works for Hellenic Secondary Education of the Ministry of Education of Greece. She holds a Master of Business Administration (MBA) and a Master’s Degree in Education Science from the University of Western Macedonia. Her research interests focus upon advertising, business administration, marketing semiotics, and attitudes on teaching economic courses with the use of new technologies.

Errata
[Ememobong Udoh & Nsidibe Usoro, “The Implications of Social Media Language Use—A Case Study of Students From Akwa Ibom State Tertiary Institutions in Nigeria”, published in the summer 2016 issue (Vol. 2 No. 2) of Language and Semiotic Studies, pp.128-140]
In the fifth (and also last) line of “About the authors” on page 140, “Her major interest area…” (for Nsidibe A. Usoro) should be “His major interest area…” We apologize for the error.