

CHAPTER II

FRAMEWORK OF THE THEORIES

In this chapter, the researcher tells about further explanation of the concepts and theories that have been told in previous chapter.

2.1. Story of Volkswagen

Volkswagen is a German car manufacturer headquartered in Wolfsburg, Lower Saxony, Germany. Established in 1937, Volkswagen is the top-selling and namesake marquee of the Volkswagen Group, the holding company created in 1975 for the growing company and is now the second-largest automaker in the world.

Volkswagen was originally created in 1936 by the German Labour Front (Deutsche Arbeitsfront). In the early 1930s, the German auto industry was still largely composed of luxury models, and the average German could rarely afford anything more than a motorcycle. As a result, only one German out of 50 owned a car. Seeking a potential new market, some car makers began independent "peoples' car" projects – the Mercedes 170H, Adler AutoBahn, Steyr 55, and Hanomag 1.3L, among others.¹

The trend was not new, as BélaBarényi is credited with having conceived the basic design in the mid-1920s. Josef Ganz developed the Standard Superior (going as far as advertising it as the "German Volkswagen"). In Germany the company Hanomag mass-produced the 2/10 PS "Komissbrot", a small, cheap rear engine car, from 1925 to 1928. Also, in Czechoslovakia, the Hans Ledwinka's penned Tatra T77, a very popular car amongst the German elite, was becoming smaller and more affordable at each revision.

Ferdinand Porsche, a well-known designer for high-end vehicles and race cars, had been trying for years to get a manufacturer interested in a small car suitable for a family. He felt the small cars at the time were just stripped down big cars. Instead he built a car he called the "Volksauto" from the ground up in 1933, using many of the ideas floating around at the time and several of his own, putting together a car with an air-cooled rear engine, torsion bar suspension,

¹Manfred Grieger; Ulrike Gutzmann; Dirk Schlinkert, eds. (2008). Volkswagen Chronicle retrieved from <http://germanparts.ca/volkswagen-auto-parts/>

and a "beetle" shape, the front hood rounded for better aerodynamics (necessary as it had a small engine).²

In 1932, with many of the above projects still in development or early stages of production, Adolf Hitler got involved, ordering the production of a basic vehicle capable of transporting two adults and three children at 100 km/h (62 mph). He wanted his German citizens to have the same access to a car as the Americans. The "People's Car" would be available to citizens of the Third Reich through a savings plan at 990 Reichsmark (\$396 in 1930s U.S. dollars)—about the price of a small motorcycle (the average income being around 32RM a week).

Despite heavy lobbying in favour of one of the existing projects, it soon became apparent that private industry could not turn out a car for only 990RM. Thus, Hitler chose to sponsor an all-new, state-owned factory using Ferdinand Porsche's design (with some of Hitler's design constraints, including an air-cooled engine so nothing could freeze). The intention was that ordinary Germans would buy the car by means of a savings scheme ("Fünf Mark die Woche musst du sparen, willst du im eigenen Wagen fahren" – "Five marks a week you must put aside, if you want to drive your own car"), which around 336,000 people eventually paid into. However, the entire project was financially unsound, and only the corruption and lack of accountability of the Nazi regime made it possible.

Volkswagen is the founding and namesake member of the Volkswagen Group, a large international corporation in charge of multiple car and truck brands, including Audi, SEAT, Lamborghini, Bentley, Bugatti, Scania, MAN, and Škoda. Volkswagen Group's global headquarters are located in Volkswagen's historic home of Wolfsburg, Germany. Volkswagen Group, as a unit, is currently Europe's largest automaker. For a long time, Volkswagen has had a market share over 20 percent.

In 2010, Volkswagen posted record sales of 6.29 million vehicles, with its global market share at 11.4%. In 2008, Volkswagen became the third largest automaker in the world, and, as of 2012, Volkswagen is the second largest manufacturer worldwide. Volkswagen has aimed to double its US market share from 2% to 4% in 2014, and is aiming to become, sustainably, the world's largest car maker by 2018. Volkswagen Group's core markets include Germany and China.

²Nelson, Walter (1967). *Small Wonder*. Little, Brown & Company. p. 333. Retrieved from <http://pulsemedia12.wixsite.com/evocar/volkswagen>

Volkswagen has factories in many parts of the world, manufacturing or assembling vehicles for local markets. In addition to plants in Germany, Volkswagen has manufacturing or assembly facilities in Mexico, the US, Slovakia, China, India, Indonesia, Russia, Malaysia, Brazil, Argentina, Portugal, Spain, Poland, the Czech Republic, Bosnia and Herzegovina, Kenya and South Africa. In 2011, Volkswagen was named in the top 25 largest companies in the world by the Forbes Global 2000.

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2.1.1. Volkswagen Prototype Car

Prototypes of the car called the "KdF-Wagen" (German: Kraft durch Freude – "strength through joy"), appeared from 1938 onwards (the first cars had been produced in Stuttgart). The car already had its distinctive round shape and air-cooled, flat-four, rear-mounted engine.³

³"A Brief History Of Volkswagen". Retrieved from hillsideimports.com.

The VW car was just one of many KdF programs, which included things such as tours and outings. The prefix Volks— ("People's") was not just applied to cars, but also to other products in Germany; the "Volksempfänger" radio receiver for instance. On 28 May 1936, the Gesellschaft zur Vorbereitung des Deutschen Volkswagens mbH (sometimes abbreviated to Gezuvo) was established by the Deutsche Arbeitsfront. It was later renamed "Volkswagenwerk GmbH" on 16 September 1937.



Picture 2.1. Volkswagen Prototype Car 1938

Erwin Komenda, the longstanding Auto Union chief designer, part of Ferdinand Porsche's hand-picked team, developed the car body of the prototype, which was recognizably the Beetle known today. It was one of the first cars designed with the aid of a wind tunnel—a method used for German aircraft design since the early 1920s. The car designs were put through rigorous tests, and achieved a record-breaking million miles of testing before being deemed finished.

The building of the new factory started 26 May 1938 in the new town of KdF-Stadt (modern-day Wolfsburg), which had been purpose-built for the factory workers. This factory had only produced a handful of cars by the time war started in 1939. None were actually delivered to any holder of the completed saving stamp books, though one Type 1 Cabriolet was presented to Hitler on 20 April 1944 (his 55th birthday).⁴

2.1.2. Best-selling Cars

⁴Odin, L.C. World in Motion 1939 - The whole of the year's automobile production. Belvedere. Retrieved from <http://www.bradfordvdub.org/history-of-volkswagen.html>

The Volkswagen Golf, Passat and Polo were again the top-selling car models in Germany in 2016 but the favorite cars of the Germans lost market share. The Opel Astra and Audi A4 were the most improved top selling cars in Germany while the new Touran added the highest number of cars. New passenger vehicle registrations in Germany in 2016 increased by 4.5% to 3,351,607 cars with Volkswagen still the best-selling brand.

According to new passenger vehicle registration data for 2016 released by the KBA, the following were the 30 most-popular car models in Germany:

2015	2016	Brand & Model	Sales 2016	Sales in 2015	Change 15/16
1	1	VW GOLF	235,935	270,952	-12.9
2	2	VW PASSAT	80,900	97,586	-17.1
3	3	VW POLO	72,017	69,867	3.1
4	4	MERCEDES C-KLASSE	66,898	67,549	-1.0
8	5	OPEL ASTRA	65,173	56,079	16.2
5	6	VW TIGUAN	63,979	58,978	8.5
10	7	AUDI A4, S4, RS4	61,597	52,493	17.3
6	8	SKODA OCTAVIA	58,683	57,907	1.3
7	9	AUDI A3, S3, RS3	57,176	57,858	-1.2
9	10	OPEL CORSA	55,191	52,741	4.6
21	11	VW TOURAN	52,560	37,098	41.7
17	12	BMW 2ER	50,680	42,916	18.1
14	13	SKODA FABIA	49,947	45,018	10.9
11	14	FORD FOCUS	47,990	51,677	-7.1
12	15	BMW 1ER	46,632	46,340	0.6
18	16	SEAT LEON	46,010	42,125	9.2
19	17	MINI	44,010	39,714	10.8
15	18	BMW 3ER	43,986	44,637	-1.5
13	19	FORD FIESTA	43,887	45,424	-3.4
16	20	AUDI A6, S6, RS6	41,341	44,095	-6.2
24	21	VW TRANSPORTER	40,875	33,768	21.0

28	22	MERCEDES E-KLASSE	37,945	30,860	23.0
20	23	VW UP	36,592	38,877	-5.9
29	24	FORD KUGA	34,676	28,529	21.5
26	25	MERCEDES A-KLASSE	34,270	32,658	4.9
23	26	FIAT 500	32,677	33,908	-3.6
31	27	VW CADDY	32,191	27,468	17.2
27	28	OPEL MOKKA	32,052	31,037	3.3
22	29	MERCEDES B-KLASSE	30,787	35,112	-12.3
25	30	BMW 5ER	30,055	33,108	-9.2

Tables 2.1. Germany's Top-Selling Car Models in 2016

2.2. Semiotic Theories of Roland Barthes

Roland Gérard Barthes 12 November 1915 – 26 March 1980 was a French literary theorist, philosopher, linguist, critic, and semiotician. Barthes' ideas explored a diverse range of fields and he influenced the development of schools of theory including structuralism, semiotics, social theory, design theory, anthropology and post-structuralism.

Barthes spent the early 1960s exploring the fields of semiology and structuralism, chairing various faculty positions around France, and continuing to produce more full-length studies. Many of his works challenged traditional academic views of literary criticism and of renowned figures of literature. His unorthodox thinking led to a conflict with a well-known Sorbonne professor of literature, Raymond Picard, who attacked the French New Criticism (a label that he inaccurately applied to Barthes) for its obscurity and lack of respect towards France's literary roots. Barthes' rebuttal in *Criticism and Truth* (1966) accused the old, bourgeois criticism of a lack of concern with the finer points of language and of selective ignorance towards challenging theories, such as Marxism.⁵

Barthes said, semiotics studies and examines the signs contained in human life. Semiotic is the study of signs in human life. That is, all those present in our lives is seen as a sign, which is something that we have to give meaning. The sign is a means to communicate and interact, without

⁵ Quoted from <https://www.britannica.com/biography/Roland-Gerard-Barthes>

any sign of impossible man could understand each other. The sign has a part that cannot be separated, IE Signifier and Signified. Saussure state that signs are a meeting between Signifier) and Signified. The marker is an aspect in terms of the form of a sign or to say anything that could get in the senses is a marker. Saussure himself explains that signifiant/signifier (the form of) isn't show concretely, but language is the language of sound image (image acoustique).⁶

Saussure treat language as a sign-system, and his work in linguistics has supplied the concepts and methods that semioticians apply to sign-systems other than language. One such basic semiotic concept is Saussure's distinction between the two inseparable components of a sign: the signifier, which in language is a set of speech sounds or marks on a page, and the signified, which is the concept or idea behind the sign. Saussure also distinguish parole, or actual individual utterances, from langue, the underlying system of conventions that makes such utterances understandable; it is this underlying langue that most interests semioticians. Specifically, Semiotics is a science that studies the role of sign as part of social life.⁷

It is... possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek semeîon, "sign"). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge.

Saussure's view gives us an understanding that the sounds we hear and graffiti is meaningful markers. For example, the human voice, the voice of the animal, the sound of Thunder blaring at the sky is a language which expresses, States, or gives ideas, certain sense. Therefore, those voices must be a system of conventions, agreements and forms part of a system of sign.⁸Signified is the meaning or concept of a sign. While Sobur said that the Signified is the mental picture, i.e. the concept of mind or mental aspect of language. The relationship between the signifier and the signified thus generating a token called a signification by Fiske is defined as an attempt to give meaning to the world.

⁶Benny H. Hoed, 2011: 3 retrieved from <https://ejournal.unsrat.ac.id/index.php/jefs/article/viewFile/4753/4276>

⁷<http://faculty.georgetown.edu/irvinem/theory/DeSaussure-Course-excerpts.pdf>

⁸Sobur, 2004:46 Retrieved from <http://faculty.georgetown.edu/irvinem/theory/DeSaussure-Course-excerpts.pdf>

Ferdinand de Saussure (1857-1913) is known as Swiss linguist and also a founder of linguistics. Now, it is something known to refer as semiotics on 1916 in his *Course in General Linguistics*. There are many models in the development of semiotics. One of the leading modern semiotics is Roland Barthes who is known as a structuralism and an analytical method that has been used by many semioticians based on the Saussure's linguistic model. In specific, this is how Barthes develop the Saussure's model of semiotics.⁹

According to Saussure language does not 'label' already discriminated pre-linguistic categories but actually articulates them. The view of language as nomenclature cannot fully explain the difficulties of foreign language acquisition nor the ways in which the meanings of words change in time. Saussure reversed the perspective that viewed language as the medium by which reality is represented, and stressed instead the constitutive role language played in constructing reality for us. Experience and knowledge, all cognition is mediated by language. Language organizes brute objects, the flux of sound, noise and perception, getting to work on the world and conferring it with meaning and value.

Language is always at work in our apprehension of the world. There is no question of passing through language to a realm of language-independant, fully discriminated things. Central to Saussure's work is the concept of the sign and the relationship between what he terms signifier and signified. Indeed, a sign is, in Saussure's terms, the union of a signifier and a signified which form an indissociable unity like two sides of the same piece of paper. Saussure defined the linguistic sign as composed of a signifier or signifiant and a signified or signifié. The term sign then, is used to designate the associative total of signifier and signified. The signifier is the sound or written image and the signified is the concept it articulates.¹⁰

Pierce as one of a distinguishing sign into three semiotic, i.e. icon, index, and symbol. The icon is a sign that the relationship between the object based on the similarity with represent identity. An example is the photo icons, paintings, statues, or imitation of the voice of a person. The index is a sign that the relationship between the relations represent with its object based on the reason of the effect. Examples of smoke visible from afar are the index of the fires. The coat of arms is a sign that the relationship between the represent with its object based on social

⁹Chapman, S. and C. Routledge. 2005. Key Thinkers in Linguistics and the Philosophy of Language. Edinburgh University Press. p.241 ff. Retrieved from <http://visual-memory.co.uk/daniel/Documents/S4B/sem01.html>

¹⁰Retrieved from http://changingminds.org/explanations/critical_theory/concepts/signifier_signified.htm

Convention or agreement of the social community. Examples, Traffic signs, a red and white flag, or human language.

Essentially the interpretation becomes very important in semiotic because we are faced with all the symptoms of culture that may be a meaningful sign that requires a process of interpretation. The process of interpretation will be better still if it is not just a mere interpretation but it would be great if such interpretation can logically receive much less academically acceptable.

Roland Barthes a prominent thinker structuralizes and also a character in semiotic that has pretty much gives its contribution in the development of particular structuralize semiotic. Barthes is the successor of Saussure who developed theories of signifier and signified are becoming more dynamic. Bertens refers Barthes as a character that plays a central role in the structuralism in the 1960s and 1970s. Barthes developed the model dichotomies and alert markers become more dynamic.

Every advertisement must have a hidden meaning, through the relationship between Sign and Signifier, Signified, will lead us in the direction of the hidden meaning of car commercials. Therefore, the author felt the need to conduct a study on the semiotics of advertising Volkswagen car Edition Turbo Diesel Injection, Volkswagen Original Parts, and The New Volkswagen Amarok.

Barthes develop the Signifier and the Signified into expressions (E) to the Signifier and content (C/contenu) to Signified. However, Barthes says that between E and C should be no relation (R) so that the form of the sign (Sn). He posit the concept with E-R-c. The concept of this relationship making theories about mark more likely thrive because R is determined by the user of the sign.

Each sign has always gained the initial definition of the publicly known (denoted) and by Barthes called the primary system, whereas in terms of development is called the secondary system. Secondary system towards its expression is called the metalanguage, i.e. E able to evolve form a new sign, so there is more than one E to C. In other words, a sign in the advertisement have the same meaning. While the secondary system in the direction of C is called a connotation, meaning that C can progress to form a new sign, so there is more than one C to E. In other words, a sign has a lot of meaning with the same shape.

The connotations are given new meaning to the user of the sign of liking, background knowledge, or a new Convention that exist in society. Barthes saw man in interpret it not until in

the meaning denoted, but humans use his cognition through some of the meaning and interpretation giving rise to significance connotations.

The first line is a sign of having more than one of the same for the C of E is called the process of Metalanguage. An example of the sense of someone who can use the science of invisibility for specific purposes named in General (his expression/shapes) the shaman, but can also be expressed with the paranormal, or clever. The second line is the development on facet C. result is a sign of having more than one C to E. Examples of words (expression) the meaning of mercy (C) in the primary system are short for Mercedes Benz, a German car brand. In the next process the primary meaning (C) evolved into 'luxury car ', 'car ', 'conglomerate car', 'rich people ', or ' socioeconomic status symbol.

2.3. The Order of Signification

Saussure divided the component of sign to be the signifier and the signified.

Signifier	+	Signified	=	Sign
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It means when *signifier* is added to *signified*, it will result the *sign*.

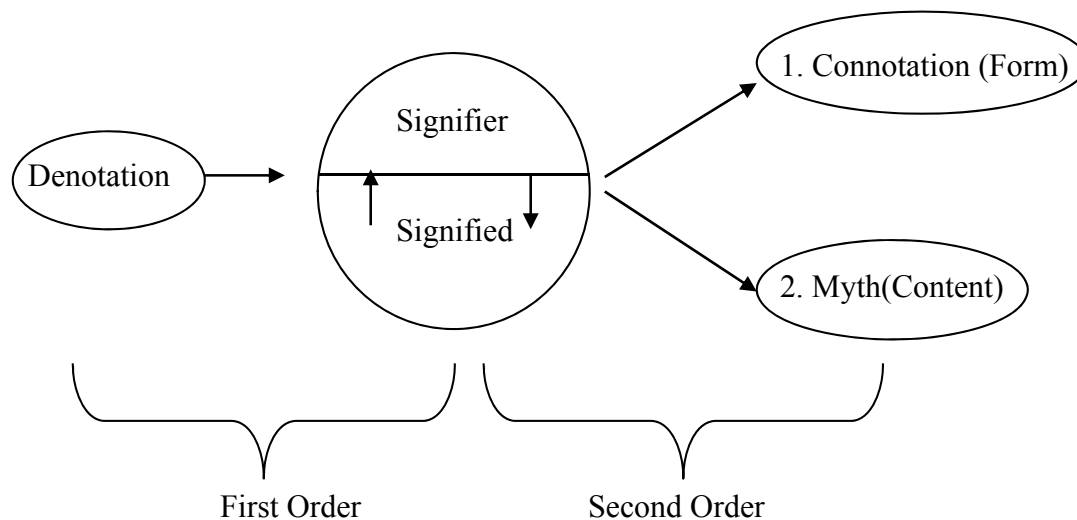
Based on the theory of Ferdinand de Saussure, *Roland Barthes* adds the myth element to find out the meaning in the study of semiotics. In addition, it gives more details on how the signifier and the signified appear as the result of denotation. Furthermore, denotation appears as the sign and it is added to the connotation, it will result the myth.¹¹This is central to Barthes's intellectual preoccupation also in *Mythologies* because it is at the level of secondary or second-order signification that myth is to be found. What myth does is appropriate a first-order sign and use it as a platform for its own signifier which, in turn, will have its own signified, thus forming a new sign. This is a central and particularly powerful image of myth like as an alien creature inhabiting human form and profiting from its appearance of innocence and naturalness to do its evil business.

¹¹Koster, Jan. 1996. "Saussure meets the brain", in R. Jonkers, E. Kaan, J. K. Wiegel, eds., *Language and Cognition* 5. Yearbook 1992 of the Research Group for Linguistic Theory and Knowledge Representation of the University of Groningen, Groningen, pp. 115–120. PDF retrieved from <http://faculty.georgetown.edu/irvinem/theory/Allen-Barthes-excerpt.pdf>

Like a parasite needs its host , myth needs is first-order sign for survival. It needs the first-order sign as its alibi.¹²

Barthes's model of second-degree or parasitical sign systems allows for the process of demystification by a process of foregrounding the construction of the sign, of the would-be natural texts of social culture. Myth is to be found at the level of the second-level sign, or at the level of connotation. Barthes makes a distinction between denotation and connotation. Denotation can be described as the literal meaning. Connotation, on the other hand, is the second-order parasitical meaning. The first-order sign is the realm of denotation; the second-order sign the realm of connotation and, therefore, of myth.¹³

Scheme of the elements that is appears in the study of Semiotics by Roland Barthes is as follows:



Picture 2.1. Semiotics Theory by Roland Barthes

Denotation and connotation are often described in terms of levels of representation or levels of meaning. Roland Barthes adopts the notion of different orders of signification from Louis

¹²Cobley, Paul & Jansz, Litza (1997). *Introducing Semiotics*, Maryland: National Bookworm Inc. Retrieved from <http://visual-memory.co.uk/daniel/Documents/S4B/semold.html>

¹³<https://eserve.org.uk/tmc/culture/myth3.htm>

Hjelmslev¹⁴. The first order of signification is that of denotation: at this level there is a sign consisting of a signifier and a signified. Connotation is a second-order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified.

Denotation and connotation are combined it will result myth. As the result of connotation, myth gives the description of meaning represented by the signs. It is the content of connotation that gives the function and purpose in second order of signification. Furthermore, the theory about the denotation, the connotation, myth, and its relation and intercourse to the signifier and the signified is used in this term to find out and get what the meaning that represents in the advertisement of Volkswagen.

2.3.1. Denotation

Denotation is the first order of signification that refers to the simple or linear relationship of a sign to the references at this level. There is a sign consisting of a signifier and signified.¹⁵ Other researcher, Erwin Panofsky says that denotation tends to be described as the definitional, 'literal', 'obvious' or 'commonsense' meaning of a sign. In the case of linguistic signs, the denotative meaning is what the dictionary attempts to provide.

For the art historian Erwin Panofsky, the denotation of a representational visual image is what all viewers from any culture and at any time would recognize the image as depicting (Panofsky 1970, 51-3). Denotation is sometimes regarded as a digital code, it means denotation is the representation of what we see literary in every particular culture and every time we find it.

2.3.2. Connotation

Connotation is the second order of signification comprises signifiers, signified, and the process with the term former to the latter (signification) and it should undertake in the first place for each system.¹⁶ In the framework of Roland Barthes, the connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations).

Barthes gives the priority to connotation and he notes that is not easy to separate the signifier from the signified. (Wilden 1984;224) writes the term 'connotation' is used to refer the socio-

¹⁴Barthes, 1957; Hjelmslev 1961,114 retrieved from <http://visual-memory.co.uk/daniel/Documents/S4B/sem06.html>

¹⁵Barthes, 1957 quoted from <http://repository.uinjkt.ac.id/dspace/bitstream/123456789/535/1/101955-ZAENAL%20MUTTAQIEN-FAH.pdf>

¹⁶Barthes, 1967; 91 quoted from <http://visual-memory.co.uk/daniel/Documents/S4B/sem06.html>

cultural and 'personal' associations of the sign. According to Wilden, connotation is the hidden meaning behind the socio-cultural and the personal associations. Connotation is also regarded as a analogue code, accordingly we have to find out the first order of signification to get the clear sign which identifies the hidden meaning.

2.3.3. Myth

Myth is also called as popular belief. Barthes is rather specialized one of the term of myth refers to a chain of concepts widely accepted throughout a culture, by which its members conceptualize or understand a particular topic or part of their social experience.¹⁷(Lakoff and Johnson, 1980;185-186) say signs and codes are generated by myths. Its turn serves to maintain them. Popular usage of 'myth' term suggests myth is something that refers to beliefs which is demonstrably false. In semiotics, the term does not necessarily suggest about. Myth is seen as the extended metaphors. Like the metaphors, myth helps us to make sense of our experiences within a culture. The persistent myth which is developed on a society becomes a culture that people believe.

Myth is also a text which is not one but plural. It contains fifty-four short journalistic articles on a variety of subjects. These texts are best considered as improvisations on up-to-the-minute issues rather than carefully considered theoretical essays. Although there are a number of articles about political figures, the majority of the fifty-four texts focus on various manifestations of mass culture: films, advertizing, newspapers and magazines, photographs, cars, children's toys, popular pastimes and the like. This broke new ground at the time. Barthes showed that it was possible to read the 'trivia' of everyday life as full of meanings.

Roland Barthes was fascinated by the meanings of the things that surround us in our everyday lives. Barthes often claimed that he wanted to challenge the 'innocence' and 'naturalness' of cultural texts and practices which were capable of producing all sorts of supplementary meanings, or connotations. Although objects, gestures and practices have a certain utilitarian function, they are not resistant to the imposition of meaning. There is no such thing as a car which is a purely functional object devoid of connotations and resistant to the imposition of meaning. For example, the BMW and Mercedes-Benz share the same functional utility, they do essentially the same job but connote different things about their owners like thrusting, upwardly-mobile executive versus

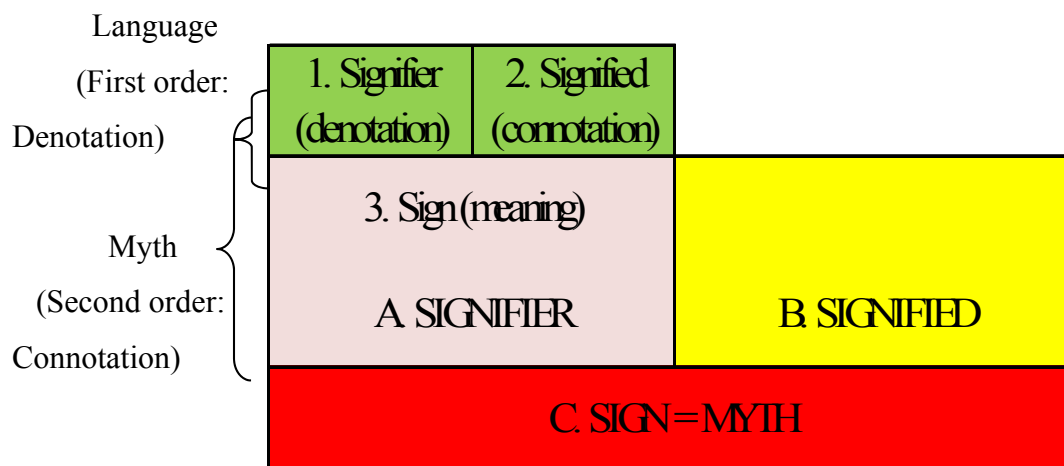
¹⁷Barthes, 1993; 115 quoted from <http://www.wright.edu/~elliot.gaines/analysisofmyth.htm>

ecologically sound, right-on trendy. In general, we can speak of cars then, as signs expressive of a number of connotations.

It is these sorts of secondary meanings or connotations that Barthes is interested in uncovering in *Mythologies*. Barthes wants to stop taking things for granted, wants to bracket or suspend consideration of their function, and concentrate rather on what they mean and how they function as signs. In many respects what Barthes is doing is interrogating the obvious, taking a closer look at that which gets taken for granted, making explicit what remains implicit.

According to Roland Barthes's theory, myth is a puzzling title for a book concerned with the meanings of the signs that surround us in our everyday lives. In Barthes' context the word 'myth' means a fictitious, unproven or illusory thing. Barthes is concerned to analyse the 'myths' circulating in contemporary society, the false representations and erroneous beliefs current in the France of the postwar period. Myth is a work about the myths that circulate in everyday life which construct a world for us and our place in it. What joins the journalistic articles and the theoretical essay is the conviction that what we accept as being 'natural' is in fact an illusory reality constructed in order to mask the real structures of power obtaining in society.¹⁸

Myth is also a study of the ways in which mass culture which Barthes sees as controlled by la petite bourgeoisie constructs this mythological reality and encourages conformity to its own values. We can inhabit a world of signs which support existing power structures and which purport to be natural. The role of the myth, as Barthes sees it, is to expose these signs as the artificial constructs that they are, to reveal their workings and show that what appears to be natural is, in fact, determined by history.



¹⁸ Quoted from <http://faculty.georgetown.edu/irvinem/theory/Barthes-Mythologies-MythToday.pdf>

Picture 2.2. Roland Barthes's Theory of Myth and Connotation

Number 1 when “Signifier – denotation” is added to 2 “Signified – connotation” it will result 3 “Sign – meaning”, it is the first order (denotation). Number 3, Sign will be the signifier – denotation and it is added to B “Signified – connotation” it will result C “Sign – Myth”, it is the second order to prove myth. Every sign consists of the beginning signification that is always called as denotation. In the theory of Barthes, it is called the first signification order. Further development of the initial marking is called the second signification order. Second order system of signification which is also called as the connotation can be developed to a new form of sign. Consequently, sign has more than one meaning for the same form.

2.4. The Meaning and Theory of Color

Color may function as a sign for a physical phenomenon, for a psychological mechanism or for a psychological association.¹⁹ Color can represent different things. Mostly, we can realize, can remember and can identify something through color. It seems that generally colors imprint on memory in vivid manner. Furthermore, Ranjan says that colors are effectively functioning as signs and colors signify different things. It allows us to differentiate objects. Colors construct a visual world and perform highly informative functions. Colors functions as aesthetically and have the ability of duplicating the universe.

The main purpose of the color is to construct the perception in the human mind. It has the ability of playing an important role in persuasion because they affect the way consumers perceive branding. “Mr. Stahl, executive vice-president of the Package Designers Council argues that some colors such as red and yellow are helpful in creating hypnotic effects”.²⁰

Colors have many connotations and therefore can be said to carry meaning. For example, when an advertisement is about products for the Saint Valentine’s Day, advertisers use red and pink colors because these colors symbolise love.²¹ Similarly, insurance advertisements for funeral plan usually present people dressed in black which symbolises death and sadness. Marketers should be aware of the different connotations of colors because “the symbolic connotation of a

¹⁹Ranjan, 2010 retrieved from <https://issuu.com/caivano/docs/1998cra>

²⁰Vance Packard 1980: 114–115; cited in Kristelle, 2012

²¹Thomas J. Bruno, Paris D. N. Svoronos. CRC Handbook of Fundamental Spectroscopic Correlation Charts. CRC Press, 2005.

color depends on the situation in which it is used” (Dunn and Barban: 1986: 503 cited in Kristelle, 2012).

In his work about colors, Daniel (2007) says that other than emotionally affecting people, colors also have physical effects. They may affect the visibility of an object, for instance, a yellow or white object may look larger than the same object of other colors. Another example would be that human responses are 12% quicker than usual under red lighting. Other responses say some colors may be able to stimulate, most of them hold human-constructed meaning or significance as well.

Color has an impact on how to think and behave. Color directs the eye where to look, what to do, and how to interpret something. It puts content into context. It helps to decide what is important and what is not. That’s precisely why, as a content marketer, you need to understand what colors do to people (Darodi, 2012).

Color is something to describe different things to various people, ideas, cultures and circumstances. It is also called as the non-verbal communication. In many studies, color has many influences in our life and its meaning can change from one color to other colors, one people to other people, place to other places or from one day to the next day. For example, some people may choose to wear the red dress, shirt, t-shirt or everything that consists of red color to take an action or whenever they feel very excited to do something. In other hand, it also has a meaning that they feel angry either in conscious or unconscious level. In other words, color is used to represent all things that happen in our life.

2.4.1. The Meaning of the Color “White”

White is a positive color. It is connected with purity, virginity, innocence, lightness, goodness, heaven, safety, brilliance, illumination, understanding, cleanliness, faith, beginnings, sterility, spirituality, possibility, humility, sincerity, protection, softness, and perfection. The color of white is often used to represent coolness and simplicity, for example snow and ice. White’s connection with cleanliness and sterility is often seen in hospitals, medical centers, and laboratories to communicate safety. In additional, it is also associated with low-fat foods and dairy products.

White is the color that affects the mind and body by aiding in mental clarity, promoting fresh feelings of beginnings and renewal, assisting in cleansing, clearing obstacles and clutter, and encouraging the purification of thoughts and actions. The western culture believes that white is the

traditional color worn by brides to reflect purity, innocence and virginity. In the eastern culture, the color of white is the color of mourning and funerals. In particular culture, white is the color of religious figures, for example an angel is generally described as wearing white dress or having a white glow. A white picket fence surrounds a safe and happy home. It describes happiness.²²

2.4.2. Meaning of the Color “Brown”

Brown is the color of earth, wood, stone, wholesomeness, reliability, elegance, security, healing, home, grounding, foundations, stability, warmth, and honesty. It is a natural and neutral color that is typically associated with the seasons of fall and winter. It is associated with all the color of earth that represents organic. Brown presses the emotions. It creates a safe haven from the stresses of the outside world within which problems can be contemplated and solved. Brown also affects body and mind. It creates the feelings of stability, warmth and peace. The brown color says stability, reliability, dependability, and approachability. It is the color of our soil, growth, fertility, and earth, and it is associated the concepts of “all natural” and “organic.” Brown is the color of the Earth and is comforting and nurturing.²³

2.4.3. Meaning of the Color “Red”

Red is the color of energetic, powerful, enthusiastic, exciting and aggressive. It represents the feelings of energy, passion, desire and confidence. Red also the visible color that is able to focus on attention quickly and get a person makes a quick decision. In some cultures, it shows purity, joyfulness, and celebration. Red represents power and courage. In Eastern cultures such as China red is the color for good luck. Although times are changing and many Chinese brides now wear white, it is traditionally the color for weddings. In Indian culture it symbolizes purity and is often used in their wedding gowns. The color red is the basis of the traditional red power tie or red suit in business, and the red carpet for celebrities and VIPs.²⁴

2.4.4. Meaning of the Color “Blue”

Blue is the color of freedom, intuition, imagination, expansiveness, inspiration, and sensitivity. Blue also represents meanings of depth, trust, loyalty, sincerity, wisdom, confidence,

²²<http://www.bourncreative.com/meaning-of-the-color-white/>.

²³ <http://www.bourncreative.com/meaning-of-the-color-brown/>.

²⁴<http://www.bourncreative.com/meaning-of-the-color-red/>.

stability, faith, heaven, and intelligence. Blue also represents both the sky and the sea, and is associated with open spaces. Blue communicates significance, importance, and confidence without creating somber or sinister feelings. Blue is often associated with intelligence, stability, unity, and conservatism. Blue can be strong and steadfast or light and friendly. Blue is used to symbolize piety and sincerity in heraldry. The color blue in many cultures is significant in religious beliefs, brings peace, or is believed to keep the bad spirits away. In Iran, blue is the color of mourning while in the West the something blue bridal tradition represents love.²⁵

2.4.5. Meaning of the Color “Black”

Black is the color of power, fear, mystery, strength, authority, elegance, formality, death, evil, and aggression, authority, rebellion, and sophistication. Black is a mysterious color that is typically associated with the unknown or the negative. The color black represents strength, seriousness, power, and authority. Black is a formal, elegant, and prestigious color. In western countries, black is the color of mourning, death, and sadness. Black often represents the emotions and actions of rebellion in teenagers and youth. Black can represent both the positive and the negative. As the opposite of white, movies, books, print media, and television typically depict the good guy in white and the bad guy in black. In more recent times, the good guy is shown in black to create mystery around the character’s identity.²⁶

2.4.6. Meaning of the Color “Orange”

The color orange radiates warmth and happiness, combining the physical energy and stimulation of red with the cheerfulness of yellow. Orange relates to 'gut reaction' or our gut instincts, as opposed to the physical reaction of red or the mental reaction of yellow. Orange offers emotional strength in difficult times. It helps us to bounce back from disappointments and despair, assisting in recovery from grief.

The color psychology of orange is optimistic and uplifting, rejuvenating our spirit. In fact, orange is so optimistic and uplifting that we should all find ways to use it in our everyday life, even if it is just an orange colored pen that we use. Orange brings spontaneity and a positive

²⁵<http://www.bourncreative.com/meaning-of-the-color-blue/>

²⁶<http://www.bourncreative.com/meaning-of-the-color-black/>

outlook on life and is a great color to use during tough economic times, keeping us motivated and helping us to look on the bright side of the life.²⁷

2.4.7. Meaning of the Color “Grey”

The color gray is an unemotional color. It is detached, neutral, impartial and indecisive - the fence-sitter. From a color psychology perspective, gray is the color of compromise - being neither black nor white, it is the transition between two non-colors. The closer gray gets to black, the more dramatic and mysterious it becomes. The closer it gets to silver or white, the more illuminating and lively it becomes.

Being both motionless and emotionless, gray is solid and stable, creating a sense of calm and composure, relief from a chaotic world.

The color gray is subdued, quiet and reserved. It does not stimulate, energize, rejuvenate or excite. In the meaning of colors, gray is conservative, boring, drab and depressing on the one hand and elegant and formal on the other, yet never glamorous.²⁸

²⁷<http://www.empower-yourself-with-color-psychology.com/color-orange.html>

²⁸<http://www.empower-yourself-with-color-psychology.com/color-white.html>