CHAPTER 3

DECODING OF ADS USING SEMIOTICS

3.1 An Invitation to Semiotics

3.2 Importance and Need for the application of Semiotics
   3.2.1 Importance and Need for the application of Semiotics in General
   3.2.2 Importance and Need of Semiotics in Advertising

3.3 Semiotics and Related Concept
   3.3.1 A Few Words on Semiotics
   3.3.2 Some Basic Concepts

3.4 Benefits- How did Advertisers want to use Semiotics: Literature Review

3.5 Decoding of Advertisements of Boroline using Semiotics
   3.5.1 Decoding
   3.5.2 Conclusion
3.1. AN INVITATION TO SEMIOTICS:

Semiotics is the science of the sign: anything that functions in communication. In this course we apply semiotic methods to the study of advertising, which must communicate compellingly in a very short time or in a limited space [Stern, Barbara B (Ed) (1998)]. As a result, advertising is a perfect laboratory for the semiotic methodology, because it must use signs very effectively. In fact, the finest advertising approaches poetry in its artistic subtlety and power. Semiotics is an extremely flexible tool that is useful in a wide range of academic fields (Scott, Linda M, 1994)

3.2. IMPORTANCE AND NEED FOR THE APPLICATION OF SEMIOTICS:

3.2.1. Importance and Need for the application of Semiotics in General

Semiotics can be applied to anything, which can be seen as signifying something - in other words, to everything that has meaning within a culture. Even within the context of the mass media one can apply semiotic analysis to any media texts (including television and radio programmes, films, cartoons, newspaper and magazine articles, posters and other ads) and to the practices involved in producing and interpreting such texts. Within the Saussurean tradition, the task of the semiotician is to look beyond the specific texts or
practices to the systems of functional distinctions operating within them. The primary goal is to establish the underlying conventions, identifying significant differences and oppositions in an attempt to model the system of categories, relations etc (Frank and Stark, 1995).

Semiotics is important because it can help us not to take 'reality' for granted as something having a purely objective existence, which is independent of human interpretation. It teaches us that reality is a system of signs. Studying semiotics can assist us to become more aware of reality as a construction and of the roles played by others and ourselves in constructing it. It can help us to realize that information or meaning is not 'contained' in the world or in books, computers or audio-visual media. Meaning is not 'transmitted' to us but we actively create it according to a complex interplay of codes or conventions of which we are normally ignore. Becoming aware of such codes is inherently fascinating and intellectually empowering. We learn from semiotics that we live in a world of signs and we have no way of understanding anything except through signs and the codes into which they are organized. Through the study of semiotics we become aware that these signs and codes are normally transparent and disguise our task in 'reading' them. Living in a world of increasingly visual signs, we need to learn that even the most 'realistic' signs are not what they are perceived as. By making codes more explicit through which signs are interpreted, we may perform the valuable semiotic function of 'denaturalizing' signs. In defining realities signs
serve ideological functions. Deconstructing and contesting the realities of signs can reveal whose realities are privileged and whose are suppressed. The study of signs is the study of the construction and maintenance of reality. To decline such a study is to leave to others the control of the world of meanings which we inhabit.

3.2.2. Importance and Need of Semiotics in Advertising:

Like all other media of communication, the most illustrious medium of communication, advertising is also a cluster of encoded signs. Though the advertisers strive their best to make the decoding process an identical, but an inverse, replica of the encoding process, they can never achieve an absolute equivalence between the encoding and the decoding processes. Nevertheless, the encoding side of the coin does establish the interpretive parameters and guidelines for making sense of the ad. Both advertisers and the viewers apply a social grammar—a shared set of propositions about how commercials are structured and how the narrative of a commercial will unfold (Lawes, Rachel, 2002).

Signifiers don’t exist in isolation. They make sense because they are embedded in narrative structures in the encoding process. Signifiers are the building blocks of abbreviated corporate stories. Advertising discourse uses familiar encoding practices, placing signifiers in recognizable flows. The flows of signifiers are supported by discursive cues such as voice-over, music,
story-line, etc. which serve as markers of interpretation. While these markers are visible, they tend to remain transparent or taken-for-granted. The process of encoding is an assembly process, which tends to follow predetermined structures that decoders will intuitively recognized and make sense of the flow of signifiers (Harvey, Evans, 2001).

Commercials employ shorthand of signification. Advertising agencies raid referent systems for visual and musical signifiers and then compress and sequence them together in a recognizable structure. Referent systems designate widely shared systems of knowledge and clusters of meaning. For the ad to work the viewer most validate the sign—attaching a signified to the signifier. Supported by narration, music, the relationship of each image to others in the commercial, and the viewer's own knowledge of the referent system from which the signifier is drawn, the viewer is guided through this validation process. Here by decoding a series of print ads of a Boroline, we will endeavour to find out how semiotic reductionism and compression do seem to stimulate higher levels of viewer recognition of a logo and a corporate brand.
3.3. SEMIOTICS AND RELATED CONCEPT:

3.3.1. A Few Words on Semiotics:

The word Semiology is derived from the Greek word semeion, means ‘sign’. Semiotics, or semiology, is usually traced back to both Swiss linguist Ferdinand de Saussure (1916, 2002, and 2006) and American philosopher Charles Sanders Peirce (1931-58). As with any academic school of thought, semiotics has its proponents and scholarly disputes. Precisely Semiotics can be considered as a study of Signs or as Morris defined it as the science of signs (Morris, 1994). Semiotics serves as a very useful set of tools for identifying many of the formal patterns that work to make meaning in many aspects of our culture, particularly the media. (Chisnall, 2003).

One would investigate the nature of signs and the laws governing them through Semiology. Semiology emphasizes that the meaning of a sign is not in its relationship to other signs within the language system. But the system of signs rather becomes meaningful in the social context of its use and the process by which a culture produces it and/or attributes meaning to signs.

There are many others apart from Pierce and Saussure who had substantially contributed to Semiotics. There is Morris (1901-1979), who developed a behaviourist semiotics. Leading modern semiotic theorists include Roland Barthes (1915-1980), Algirdas Greimas (1917-1992), Yuri
Lotman (1922-1993), Christian Metz (1931-1993), Umberto Eco (1932) and Julia Kristeva (1941). In the context of decoding ads with semiotics we would like to introduce a few semiotic tropes that I am going to apply in my study.

3.3.2. Some Basic Concepts:

We would like to introduce a few basic concepts of semiotics that are used by the researchers in their analyses and the concepts that we will make use of for our subsequent study.

Signs: The basic unit of meaning, at least in Saussure’s version of semiotics, is the Sign. A sign is anything that makes meaning. Or in Umberto Eco’s clever formulation, “a sign is anything that can be used to tell a lie. Saussure offered a ‘dyadic’ or two-part model of the sign. He defined a sign as being composed of:

a ‘signifier’ (signifiant) - the form which the sign takes; and

the ‘signified’ (signifié) - the concept it represents.

The sign is the whole that results from the association of the signifier with the signified (Saussure, 2006). The relationship between the signifier and the signified is referred to as ‘signification’. The signifier is any material thing that signifies, e.g., words on a page, a facial expression, a picture, a bit of graffiti. The signified is the concept that a signifier refers to. For example, the letters on the screen spelling “rose” would be the signifier, and the
signified would be the concept of the particular flower (not the image above, but the concept in your mind). [Bernstein, Basil (1971)].

Connotation & Denotation: The basic, most fundamental form of sign, that is, of the relation of signifier to signified, is denotation—roughly, the literal meaning of a sign. The word “rose” literally signifies a kind of flower. But semiotics starts to get interesting when it explores connotation. Connotations involve signifying signs, signs that become the signifier for a second signified. Here the sign “rose” becomes a signifier for a secondary signified, namely passion. It’s important to remember that this graphic representation of how signs work is itself made up of signs. The image of the rose is not really the signified, it’s another sign, that is used to signify the signified. One of the reasons semiotics can be so difficult to understand is because it inevitably involves using signs to talk about signs.

However, in the course of our study, we will not only employ the Saussurean terms of signifier and signified, but also make use of Peircean theory that added a whole new dimension to semiotics by referring to the relationship between the ‘sign’ and the object in a more concise manner. Since the Peircean distinctions are most commonly employed within a broadly defined Saussurean framework, such incorporation tends to emphasize (albeit indirectly) the referential potential of the signified within the Saussurean model. According to Pierce the relationship between signifier and signified
can be of three types, symbol, icon and index which are briefly defined as follows:

Symbol/symbolic: A mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional - so that the relationship must be learnt: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, traffic lights, national flags;

Icon/iconic: A mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) - being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, 'realistic' sounds in 'programmed music', sound effects in radio drama, a dubbed film soundtrack, imitative gestures.

Index/indexical: Index is a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified. This link can be observed or inferred. For example, natural signs like smoke, footprints, medical symptoms like pain, pulse-rate are various indices. Iconic and indexical signs are more likely to be read as 'natural' than symbolic signs when making the connection between signifier and signified has become habitual. Iconic signifiers can be highly evocative. Kent Grayson observes: Because we can see the object in the sign, we are often left with a sense that the icon has brought us closer to the truth than if we had instead seen an
index or a symbol' (Grayson 1998). He adds that ‘instead of drawing our 
attention to the gaps that always exist in representation, iconic experiences 
encourage us subconsciously to fill in these gaps and then to believe that 
there were no gaps in the first place... This is the paradox of representation: 
it may deceive most when we think it works best.

Syntagm and Syntagmatic Analysis: Saussure, emphasized the theoretical 
importance of the relationship of signs to each other. He also noted that 
‘normally we do not express ourselves by using single linguistic signs, but 
groups of signs, organised in complexes which themselves are signs’ 
(Saussure 1983, Saussure, 1974). However, in practice he treated the 
individual word as the primary example of the sign. Thinking and 
communication depend on discourse rather than isolated signs. The 
syntagmatic analysis of a text (whether it is verbal or non-verbal) involves 
studying its structure and the relationships between its parts.

Paradigm and Paradigmatic Analysis: Paradigmatic analysis involves 
comparing and contrasting each of the signifiers present in the text with 
absent signifiers which in similar circumstances might have been chosen, and 
considering the significance of the choices made. It can be applied at any 
semiotic level, from the choice of a particular word, image or sound to the 
level of the choice of style, genre or medium. Paradigmatic relations’ are the
oppositions and contrasts between the signifiers that belong to the same set from which those used in the text were drawn.

Communication Test: Commutation test can be used in order to identify distinctive signifiers and to define their significance - determining whether a change on the level of the signifier leads to a change on the level of the signified. Its origins lie in a linguistic test of substitution applied by the Prague Structuralists (including Roman Jakobson). In a way it can be considered as a part of paradigmatic analysis. The original commutation test has evolved into a rather more subjective form of textual analysis. Roland Barthes refers to using the commutation test to divide texts into minimal significant units, before grouping these units into paradigmatic classes (Barthes, 1967). To apply this test a particular signifier in a text is selected. Then alternatives to this signifier are considered. The effects of each substitution are considered in terms of how this might affect the sense made of the sign.[Corbett, Edward P.J. (1971)].

Intertextuality: The notion of intertextuality was first formally introduced by Julia Kristeva (1980). Kristeva argued against the concept of a text as an isolated entity which operates in a self-contained manner and she stated that "any text is the absorption and transformation of another". Roland Barthes explores this idea of intertextuality in a literary context, where he concludes
that all texts are "a new tissue of past citations. Fragments of code, formulae, rhythmic models, fragments of social language etc. pass into the text and are redistributed within it. This semiotically orientated exploration of literature can be adapted to any medium. Therefore, no text (literary or otherwise) operates in isolation. Its formation and interpretation is influenced by the creator's audiences' prior knowledge of: other texts; cultural conventions; and the associations that they individually produce. Intertextuality is usually defined as "where a text alludes to another text. However, since interpretation is an active and individualistic process texts may also contain covert allusions which the creator of the text may not even have knowledge of, yet alone have intended.

Rhetotics: Most contemporary semioticians regard rhetorics (or at least aspects of it) as falling within the domain of semiotics [Nöth, Winfried (1990)]. The study of what Saussure called 'the role of signs as part of social life' could not exclude the ancient art of persuasion which is many times pivotal in most of the advertisements. Whilst a general overview of rhetoric is beyond the scope of this text, a concern with certain key tropes (or figures of speech) is so prominent in semiotic theory that one cannot embark on an exploration of semiotics without some understanding of this topic [Corbett, Edward P.J. (1971)].
Metaphor: Metaphor is so widespread that it is often used as an 'umbrella' term (another metaphor!) to include other figures of speech (such as metonyms) which can be technically distinguished from it in its narrower usage [Brooks, Cleanth & Robert Penn Warren (1972)] Similes can be seen as a form of metaphor in which the figurative status of the comparison is made explicit through the use of the word 'as' or 'like'. Thus 'life is like a box of chocolates' (Forrest Gump, 1994). Much of the time we hardly notice that we are using metaphors at all and yet one study found that English speakers produced an average of 3000 novel metaphors per week. Lakoff and Johnson argue that 'the essence of metaphor is understanding and experiencing one kind of thing in terms of another' (Lakoff & Johnson 1980).

In semiotic terms, a metaphor involves one, signified acting as a signifier referring to a different signified. In literary terms, a metaphor consists of a 'literal' primary subject (or 'tenor') expressed in terms of a 'figurative' secondary subject (or 'vehicle') (Richards, 1932). For instance: 'Experience is a good school, but the fees are high' (Heinrich Heine). In this case, the primary subject of experience is expressed in terms of the secondary subject of school. Typically, metaphor expresses an abstraction in terms of a better-defined model. (Lakoff, George and Mark Johnson. 1980. Metaphors we live by. Chicago: University of Chicago)
Synecdoche: Synecdoche is a figure of speech in which:

- a term denoting a part of something is used to refer to the whole thing, or
- a term denoting a thing (a "whole") is used to refer to part of it, or
- a term denoting a specific class of thing (a "species") is used to refer to a larger, more general class (a "genus"), or
- a term denoting a general class of thing (genus) is used to refer to a smaller, more specific class (species), or a term denoting a material is used to refer to an object composed of that material.

Synecdoche is closely related to metonymy (the figure of speech in which a term denoting one thing is used to refer to a related thing); indeed, synecdoche is often considered a subclass of metonymy. It is more distantly related to other figures of speech, such as metaphor. http://www.answers.com/topic/synecdoche. The use of synecdoche is a common way to emphasize an important aspect of a fictional character; for example, a character might be consistently described by a single body part, such as the eyes, which comes to represent the character [Corbett, Edward P.J].

Metonymy: In rhetoric, metonymy is the substitution of one word for another word with which it is associated. Metonymy refers to the use of a single characteristic to identify a more complex entity. It is common for people to take one well-understood or easy-to-perceive aspect of something
and use that aspect to stand either for the thing as a whole or for some other aspect or part of it. Metonymy works by the (association) between two concepts, whereas metaphor works by the similarity between them. When people use metonymy, they do not typically wish to transfer qualities from one referent to another as they do with metaphor: there is nothing press-like about reporters or crown-like about a monarch, but “the press” and “the crown” are both common metonyms. (Lakoff, George, and Mark Johnson, 1980)

Synesthesia: Synesthesia is the psychological term for experiencing two or more kind of sensation when only one sense is being stimulated. In art, literature ads etc. the term is applied to description of one kind of sensation in term of another: colour is attributed to sounds, odor is attributed colour, sound to odours and so on [Heyrman Hugo (2005)].

3.4. BENEFITS- HOW DID ADVERTISERS WANT TO USE SEMIOTICS: LITERATURE REVIEW:

Several researchers and critics have made substantial contribution in the literature in analyzing advertisements with the help of semiotic tools. We will now discuss those publications where we find any researcher has applied the tools of semiology with novelty and a new perspective, opening prospect of further study.
Judith Williamson in the book 'Decoding Advertisements', endeavored to interpret advertisements using Semiotics. Williamsons looked for how advertisements construct and promulgate meaning, necessarily involving the customers in a system of signs and symbols, as a token in that system. The first advertisement discussed in the book (p18 in the book) is an advertisement for car tyres. The advertisement shows a car stopped just before the end of a jetty; the text reports how they drove the car 36,000 miles and then did an emergency stop to test the quality of the tyres. But according to Judith Williamson - that is just the overt message of the advertisement. The covert message of the advert is captured in the image. The outside of the jetty resembles the outside of a tyre and the curve is suggestive of its shape: as if the whole jetty is one big tyre. The jetty is tough and strong, it withstands water and erosion and does not wear down: because of the visual resemblance we assume that this is true of the tyre as well. In the picture the jetty actually encloses the car, protectively surrounding it with solidity in the middle of dangerous water. Similarly, the whole safety of the car and driver is wrapped up in the tyre, which stands up to the elements and supports the car. Thus what seemed to be merely a part of the apparatus for conveying a message about braking speed, turns out to be a message in itself, one that works not on the overt but almost on the unconscious level; and one which involves a connection being made, a correlation between two objects (tyre
and jetty) not on a rational basis but by a leap made on the basis of appearance, juxtaposition and connotation. Here the advertiser perhaps tried to transfer the qualities of the jetty to the tyres. This all happen covertly, on an 'almost unconscious level'. This magic bypasses the normal rational monitoring of our thoughts. (Williamson, Judith, 1978). Here Williamson's very adroitly established how the attributes of signifier got transferred to the claimed signified and how it enhanced the credibility of the product.

In “Encoding Advertisements: Ideology and Meaning in Advertising Production”, Matthew Soar argued for the expansion of cultural studies to include sustained research into the subjective aspects of commercial cultural production. He patronized the idea that the first-and often the only-audience ad creative and designers have in mind are themselves; furthermore, this work is in itself a form of cultural sustenance. An underlying commitment here is that semiotic and cultural studies should expand beyond its investigations of consumption, the text, and reception (Soar Mathew, 2000). Approach adopted by Soar seemed absolutely right as a signification system becomes meaningful only in a particular culture. Thus the semiotic cultural study needs an in depth study for a better understanding of ads. 

In “Weighty issues: Semiotic Notes on Dieting as a Secular Ritual”, Joachim Knuf and John Caughlin stated that Diet advertisements emphasized a
number of core themes, such as self-image, health, pride, and control. A semiotic analysis of pictorial and textual elements in four ads indicates how they construct new identities around socially desirable body images by suggesting a sequence of substitutions through which readers enter the virtual realities presented therein. They also emphasized that the role of ritualization of the dieting process is discussed as providing not only an external locus of control but also an element of self-referentiality to safeguard ambiguous dieting outcomes. (Knuf, Caughlin, 1993). Knuf and John Caughlin have very aptly noticed that ads with the purposeful use of signs transfer readers in to an unreal virtual world. They were also far sighted to notice that ads are not only influenced by the culture. They also insert their own influence on culture.

In “Perceptions of Customer Service, Information Privacy, and Product Quality From Semiotic Design Features in an Online Web Store”, Marc L. Resnick and Raquel Montania examined that the rise of the World Wide Web for electronic commerce has led to a proliferation of companies selling products online. The global nature of the Internet allows customers to browse the products of companies with which they are wholly unfamiliar. However, concerns about customer service, information privacy, and product quality discourage purchasing from unknown companies. In this article, the effects of semiotic Web design features on expectations of these
performance criteria in a purchase situation are investigated. Specifically, the presence and prominence of links to customer service and a site privacy policy, and the existence of product ratings and customer testimonials, were tested to measure their effects on customer perceptions and expectations. Results indicate that some design features have a strong semiotic effect on customer expectations. Prominent links to customer service and a site privacy policy significantly increased expectations of customer service and privacy protection. The presence of product ratings increased perceptions of product quality. All design features led to increased chance of purchase. Furthermore, participants were not aware of these effects and reported not considering product ratings in their decisions. Implications of these results on web site design and consumer behavior are discussed (Marc, Raquel, 2003).

The authors rightly explored relationship between the semiotics of web site design with consumer behaviour which will shed light to the Internet Marketing and Advertising.

In “On Black Panthers, Blue Ribbons, & Peace Signs: The Function of Symbols in Social Campaigns”, Trischa Goodnow tried to identify the functions of symbols in the rhetoric of social campaigns. Working from a semiotic perspective, 208 social campaign symbols were analyzed for both their visual content and their use in campaigns. This study found that
symbols have 4 primary functions: explanation, awareness, identification, and sanction. The article concludes with a discussion of the usefulness of the identification of these functions. (Goodnow Trischa, 2006).

This study also seemed to be meaningful in probing whether the message with its objectivity has reached targeted segment. In Intertextuality in Advertisements for Silk Cut Cigarettes, April 1998 Catherine R Langan writes that Silk Cut can make a similar reference by using the colour and typography of a Cadbury's Dairy Milk advertisement (purple swirls). Thereby it may evoke, through form alone, the famous 'glass and a half of full-cream dairy milk's ad (Langan, 1998) in the Silk Cut Cigarette ads. Thus, using reference of another popular text from a previously published ad or literary work into a new commercial may bring some expected attributes to the current product to be promoted. This approach to semiotics is very skillfully discussed by Langan in the present work.

Ron Beasley & D Marcel says in the book Persuasive Signs-The Semiotics of Advertising that so powerful is a brand name as signifier of the product that, on several occasions, it has instead been used by the consumers as metonym to name the product type. Thus brand names according to them need to create a strong signification system that may appeal the collective
consciousness. According to the authors intertextuality is one of the primary strategies used to enhance product image and recognizability. It inheres a series of ads that delivers the same signified (meaning to the themes) using similar kind of techniques (characters, jingles etc.). Product textuality is one of the persuasion techniques used by advertisers to promote product and service recognizability (Beasley Ron, Danesei Marcel, 2002).

Beasley & Marcel highlighted the underlying facts that brand building and enhancing brand equity which are the most important objectives of any ad campaign are actually established through the relevant and rational use of semiotic cues. This gives a deep insight to the field of brand development. Here we discuss a few other publications where we don’t agree with the way researchers have approached to decode the ads.

Charles Forceville has analyzed several pictorial metaphors in his paper “Pictorial Metaphors in Advertisements”. He tried to explore how the advertisers tried to transfer of one object to another and how successful they are in doing that. He also referred to the “Interaction Theory” stating that if Advertiser tried to transfer some quality of object A to object B, some qualities of object B will also be transferred to object A. He mentioned that metaphors are primarily a matter of thought and only derivatively a matter of language (Forceville Charles, 1994). Advertisers always used metaphor to
add credibility to the message. For the sake of understanding if we take A as plane and B is taken as bird. Thus in an advertisement a plane (A) can be signified as a bird (B) but a bird (B) can never be signified as plane (A).

On the other hand the product or service to be sold is signified as a different object to add value to the product or service. Thus this interaction principle is certainly unrealistic because it nullifies the use of metaphors in the ads.

In “Myth and Photography in Advertising: A Semiotic Analysis”, Janis, Teruggi Page has semiotically examined four advertisements created by surrealist photographer Hugh Kretschmer. He explored that the visuals of ads embody symbols, metaphors, and mythic allusions as signs of a transformative relationship between female models and products, connoting referents of human commodification, self-alienation, sexual activity, and desire. The study calls for public relations stewardship to act as a gatekeeper for ambiguous or unintended visual messages in corporate advertising. (JanisTeruggi, 2006).

Again Janis, Teruggi Page, has seen eye to eye with Forciville. He also mentioned that commodification of women occur because of rhetoric. But once again we decided to disagree with the phenomenon as we opposed the interaction theory on valid grounds.
In Semiotics of Bacardi Breezer Commercials, December 2001, Melanie Selfe writes that the agency McCann-Erickson replaced the human protagonists with a cat as it wanted to enter the youth market from the market otherwise dominated by older generation. The market of youth is represented by hedonism and freedom. The cat brings some connotation of youthful attributes to the advertisements establishing a new relationship between the signifier and the signified and thus it has become possible to bypass some of the class specific older connotations of Bacardi ad campaigns (Selfe, 2001).

This process of signification does not seem valid as a cat hardly connotes the stated attributes about the product to the readers’ mind. It could rather be stated as defamiliarization which the advertiser applied to catch attention of its customers and prospects by surprise. Again this approach may lead to a transfer of some attributes of the cat to the product which may adversely affect the company’s brand image and brand equity in the long run.

In “A Semiotic Analysis of Wallis Adverts”, April, 1998, Sarah Richards writes that a Wallis advertisement (a renowned clothes manufacturer for women) shows a photo of a man on an underground train, and an attractive, well dressed woman walking across the station platform. The train is in soft focus, thus signifying that it is distant and moving away from the platform. Here according to Richards, the photo of woman is iconic in that it
represents the signified; a woman 'dressing to kill', but simultaneously, it may also signify her status in society indexically. In this case, she represents a young, confident, fashion conscious female from the way her hair is perfectly styled, and her face is determined while she walks. They aptly reestablished the myth by exposing women as sex objects to men, but simultaneously subvert this 'tradition', thus making the man an object of empowerment for the woman from the way she dresses.

Richards has aptly tried to reveal the process of signification from two binary opposite angles. The dress she wears makes her an object of enjoyment in the eyes of men from a particular angle. Again the dress she wears, also confers empowerment to her. But the decoding remained incomplete and confusing. Because how will she be perceived by men and society will depend on the customers and prospects that the advertiser wants to address. To our mind, for the educated, affluent upper class the particular way of dressing might make her empowered but for the same dress sense may make her an object of enjoyment to the uneducated, not so well of class (Richards, 1998)
3.5. DECODING OF ADVERTISEMENTS OF BOROLINE USING SEMIOTICS:

3. 5.1. Decoding:

Ad –1963:
Ad in 63 portrays the visage of a woman in the front and a crowd of people seemingly busy in shopping and merry making in the back drop. The bindi on the forehead of woman connotes the third eye of the goddess. The bindi on the forehead of woman is a metonymy that reminds us about goddess Durga. In the middle a set of three eyes and a round nose pin signifies the young Bengali women who all are considered as but the reflection of the goddess. Thus the myth that all Bengali women are but the reflection of the goddess is strongly reestablished. Here the face of the woman is an index, which connotes youth and beauty. The face can also said to be an icon which reflect perhaps a woman who uses Boroline. Thus here Boroline is portrayed as a skin cream on the surface and a beautifying cream for women according to the science of sign. Here the juxtaposition of the binary opposites one and many portrayed through face of a beautiful woman and the crowd indicates that using of the skin cream may distinguish a woman (for her enhanced beauty) from the crowd who are grossly ignored. The copy portrays intertextuality of the famous saying that diamonds are women’s favourites by replacing diamond with Boroline. The advertiser tried to penetrate through
unconscious mind of the women by replacing diamonds by Boroline. This paradigm has made this ad more persuasive. (Bernstein, Basil, 1971).

Ad- 1964:
The ad in 1964 portrays a woman in shopping. The woman is projected most prominently holding a Bororoline and a few men seemingly the sales man are portrayed in the back ground who are as if ready to offer their service to the woman. In this ad the woman portrayed most prominently has huge similarity with the woman in portrayed in 1963. Thus it establishes a syntagmatic approach by portraying same woman in consecutive two years, the advertiser reinforces retention of the ad message. This ad portrays the natural binary opposites men and women to create an organic whole or syntagm. The prominence of the women figure and the confidence on her face against the background of servile and unprominent figure of men denotes woman as comparatively more powerful. It might be Boroline, which gives woman more prominence and attention for her beauty. Here woman is portrayed as an index that brings reader’s attention towards Boroline. The ad copy reads “Boroline beautifies a charming woman”. A communication test can further draw our attention to the fact that charm and beauty are used synonymously and signify the same object of desire. In that sense that Boroline is instrumental in replacing the charm with beauty is a pressing paradigm (Stern, Barbara B, 1998).
Ad- 1966:

Visual in 1966 depicts a shopping bag. A packet of Boroline is superimposed on the bag. Here Boroline has fully demythosized the idea of autumnal festival from worship and prayer to purchase and shopping. A communication test very aptly reveals the transformation that changes the whole signification creating paradigmatic shift, materialism in place of spiritualism. The shopping bag connotes a market place consisting of sales and purchase signifying Capitalism. Thus the bag is a synecdoche where a part shows the whole. All the ads in 63, 64 and 66 are in a syntagm as all of them tried to link the festival with shopping. The visage of the goddess depicted in the first ad (1964) is virtually missing in the ads of 1964 and 1966. The advertiser started this process of transformation as early as 1964 and it got completed in 1966. Here the shopping bag is indexical signifying shopping. As the bag reminds us of shopping, thus it is also a pictorial metonym. Again the shape structure and design of the bag denotes that it is a ladies bag. Thus the bag is also indexical about the target segment that Boroline strives to serve. The copy reads with purchase of five other items, Boroline is a priority. The” five other items” is a archetype. There are certain structures lying down hidden in the collective mind of the people in form of rituals, customs etc. when they are used in language, we call them archetype. The number five has specific importance. The five organs eyes,
nose, ears, tongue and skin help us to experience and enjoy the material world. Boroline is considered as another organ that is conceived as instrumental in inculcating beauty (Lawes, Rachel, 2002).

Ad- 1969:
Ad in 1969 portrays a figure of horse drawn in “terrakota” style. Here the horse is a symbol connoting energy, tirelessness, etc. When the relationship between signifier and signified is completely arbitrary but defined by a culture, we call it a symbol. Again here Boroline has taken a disguise of the horse. Thus horse is actually a pictorial metaphor. Horse also connotes antiseptic properties of the cream. This ad is a big shift from the previous ads where shopping was the main theme. Here the antiseptic properties are more suggestive (Scott, Linda M, 1994). The horse is also suggestive to war cry. Thus, in this particular year the company might have faced some kind of competitive threat.

Ad- 1971:
Ad in 1971 depicts an elephant. Here elephant is an icon reminding us about Boroline as the logo of GD Pharmaceutical is head of an elephant. Once again the elephant is a synecdoche as it reminds us about Boroline’s logo. Elephant can also be taken as a symbol as it connotes kinghood and wealth. Again elephant is a metonymy that reminds about lord Ganesha, the goddess
of success (Siddhi) and economic gains (Labha). This ad represents festival as the time for celebration and merriment. Thus another paradigmatical shift from shopping as depicted in 1963, 1964 and 1965 and also from the theme of protection and a saviour to celebration and merriment (Scott, Linda M, 1994).

Ad-1972:
The ad portrays a modern woman in a sleeveless blouse and bob hair. The woman is an icon who signifies the modern Boroline woman. The woman portrayed is also an index that connotes freshness and modernity. In this ad the traditional visage of goddess is portrayed in the right hand side bottom corner. Thus the ad blends the juxtaposition of two binary opposites, modernity and traditionalism. As the modern woman is portrayed in the top and portrayed more prominently, here we find another paradigmatical shift from traditional themes to a theme based on modernity. Even the hair style, way of tying the sari is important for their differences from past several ads. These signs signify a woman who is very extrovert and carefree; a woman who experiences more freedom. (Bernstein, Basil, 1971)

The skillful usage of binary opposites in the ad is mentioned below:

<table>
<thead>
<tr>
<th>Goddess</th>
<th>Human being</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritualism</td>
<td>Materialism</td>
</tr>
<tr>
<td>Promise</td>
<td>Prayer</td>
</tr>
<tr>
<td>Face turns towards East</td>
<td>Face turns towards West</td>
</tr>
<tr>
<td>------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Oriental &amp; traditional</td>
<td>Western &amp; modern</td>
</tr>
<tr>
<td>Third Eye</td>
<td>Bindi</td>
</tr>
<tr>
<td>Nose pin</td>
<td>No nose pin</td>
</tr>
<tr>
<td>Fresh, natural and healthy</td>
<td>Dry, rough, cut and wounded</td>
</tr>
<tr>
<td>Maximum ornamentation</td>
<td>Minimum ornamentation</td>
</tr>
<tr>
<td>With head cover</td>
<td>Without head cover</td>
</tr>
</tbody>
</table>

Boroline is portrayed as instrumental in procreating a syntagm combining all the projected binary opposites thereby it is instrumental in bridging the gap.

Ad- 1973;

The ad portrays a tradition young woman who wears a rose on her long tied hair. The stylized image of goddess portrayed in the upper right side and stylized images of three women below seen to encompass the portrait of the lady which stands for in contingent. From a specific point of view, it tells us that our contingent existence is surrounded by dream on either side connoting a presence of binary opposites of real and unreal or dream. The three ladies playing conk, is a archetypal trope, a form of rhetoric which signifies creation, preservation and destruction. Here the visual portrays sound, which is called synesthesia. This portraying of sound has added life to the whole structure. (Brooks, Cleanth & Robert Penn Warren, 1972).
On the other hand the three women portrayed in the bottom symbolize the loud competitors of Boroline. In syntagmatic analysis, their position in the bottom makes them inferior to Boroline. Boroline is symbolized by the face of the young and beautiful woman shown in the upper position in comparison to those three women in the ad. The woman who symbolizes Boroline is also indexical portraying happiness, mental peace, fulfillment and softness. On the other the three women signifying the competitors are indexical to loudness, superficiality and showcasing.

Ad-1975:

The visual of the ad is reminiscent of Rajastan miniatures that translate various ragas in terms of visual (synesthesia). The visual connotes a life style of middle ages. The flute player is playing the flute absolutely absorbed. Here the man with the flute is an icon as he signifies lord Krishna, the main protagonist of the great Indian epic Mahabharata. The two dancers may be symbolic of Radha and Chandrabali (Historical lovers of the lord) are agog on a dark floor. On the other hand the two dancers connote the souls (Jeevatma) and the figure with the flute connotes the deity (Paramatma). Here the souls want to overcome the worldly barriers to unite with the deity. The dark floor symbolizes the mortal world. The sound coming forth from the eternal flute player may be the “Omkar”, the creative logos that makes this phenomenal world dance to action. But ironically enough the same dark
platform is studded with stars and it is as if a vision of heaven that lies above the sky. Thus this visual image sintagmatically combines a glimpse of several planes of existence (Betsy Frank and Myra Stark, 1995).

Ad-1976:
The ad depicts a woman in a full sleeve high-neck top and a pair of trousers. She has kept her hair open and with both of her hands is holding a record of Pop and Rock. But her face is turned back. Here it signifies that the woman who is readily embracing modernity still finds a pull towards the age old tradition. The copy says the life is drifted along struggle, dynamicity and emotions. And swayed by these forces, she seeks for a perfect satisfaction in the modernity, rock music etc. But nothing keeps her happy. That’s why she turns back towards the age old values. In this process she feels only the possession of beauty and attractiveness may bring her real taste of peace and contentment. Here the absence of peace is focused revealing the interplay of syntagmatic process of signification. On a deeper plane the syntagm is represented by the absence of Boroline. The ad in 76 is a binary opposite to the ad in 75. The ad in 75 showed music in the context of good old days and the ad in 76 portrays music in the backdrop of modernity. The flute is replaced by records and the flute player is replaced by the record player. Thus the man is replaced by machine. The binary opposition has made this ad more authoritative (Umiker-Sebeok, Jean, 1987)
Ad-1977:

Ad in 1977 is again a return to its age old tradition. This ad depicts some stylized figures of women who are elaborately ornamented and are absorbed in music with traditional instruments. There are four such figures, three of them are playing three different kind of musical instruments and one is dancing. The head line states that to devote oneself for music, there are variety of melodies and rhythms but to devote oneself for skin enhancement, (Twak Sadhana) there is only Boroline. A communication test reveals that the word music (Sangeet) was actually replaced by the word Skin (twak). Again the natural parole of language reveals that the music (Sangeet) was actually a replacement for (goddess). This paradigm is made by the advertiser to uplift the importance Boroline at a much higher level.

The underlying Paradigm:

Twak Sadhana → Sangeet Sadhana → Bhagabat Sadhana

Devotion for Skin → Devotion for Music → Devotion for Goddess

Ad-1992:

The ad portrays the demon, Mahishshashoor as proclaiming a war cry with an open sword. The facial expression and overt body language are readily conveying the demon’s desire and endeavours to destroy the deity and her
disciples. The figure of the demon is stylized perhaps to match the underlying metaphorical trope. The Head line reads “We worship the deity as she kills the demon but why do we worship the demon!” (Ashoor Dalini boli pooji dashabhooja. Songe keno kori tobe asoorer o pooja!”) The headline seems to carry a subtle sarcasm. Here the goddess signifies the saviour connoting truthfulness, honesty, fairness of means, wisdom etc, who kills the demon connoting negative attributes like corruptions, deception, untruthfulness, deprivation etc. Thus it’s quite logical that we worship the savior signifying truth, honesty, wisdom, fairness of means etc. Thus the advertiser questions openly the society and the degraded social system that why it honors and worships the criminals who are ruling over the mass like demons. On another level the goddess symbolizes spiritualism which is much desired as it teaches to eliminate the existence of materialism which is signified by demon. Thus the spiritualism is desired. But why do people worship materialism and money may be the query of the advertiser in the advent of autumnal festival.

On the other hand, here the ballad tells us that the demon is worshipped as he submits himself to the feet of the goddess. The demon symbolizes the men and women who have not realized the truth about Boroline. They will be blessed with happiness once they surrender themselves to Boroline. Thus the deity symbolizes Boroline and those who are non-users of Boroline are symbolized by demon.
Ad- 1993:

The head line –cum caption of the ad reads “To please all Gods” (Priyante Sarva Devata). The visual depicts two hands of a man are clasped together to offer flower, fruits etc to the deity. But in the corporate world, it is the customer who is considered as god. Broline thus, expresses its desire to satisfy its customers. Here the hands are synecdoche which connotes G.D. Pharmaceutical. Thus, in head line the thoughtful and apt use of metaphor gave this ad a new dimension along the synchronic axis. The copy narrates the religious customs and rites to make its offer to its God more sacrosanct (Scott, Linda M, 1994b).

Ad 1994:

Ad in 1994 portrays the three eyes of goddess Durga. This is evidently an example of synecdoche as this set of three eyes signifies the goddess, the part signifying the whole. The copy lay out is very appealing as it is all most written in the form of an open letter. As if it is an open letter to goddess. The letter begins with “Awake” (Jago). The incidence of intertextuality is very deep rooted here. It immediately takes us to Swamy Vivekananda’s inspirational call to the nation “Awake, Arise, Sop not till the goal is reached”. This is not being awake at the physical level. Real awakening is when one wake up to the beauties of one’s own inner self. It is the realization
that one's body is a temporary "shell" and the real self, the "inner you," is
Atman (soul). Again this call echoes Katha Upanisada that preaches "Arise!
Awake! Approach the feet of the master and know that". It all signifies the
kind of positioning that GD Pharmaceutical established in the heart of its
customers. Another important issue is the choice of addressee. The
addressee was the common people when Swamy Vivekananda gave his divine
call to the nation so with the verse in Katha Upanishada. But here Boroline is
addresses the goddess in form of prayer. As to a marketer the customers are
the God, it is once again a call to the customers and prospects.

Ad 1995:
The ad portrays a photograph of a youth. He wears a pair of spectacles and a
shirt with collar. Here the copy tells the story behind the man stating the
gru-e-some fact that the young man is desperately searching for a job for
which he might have to forget about his aspiration of higher study and a
white collar job. The protagonist Kartik, is an icon who represents the
condition, aspirations, life style of the then youth. The sickly and gloomy face
of the protagonist signifies the poor economic situation. Spectacles are also
indexical which signify his sincerity and desire for higher studies. The head
line-cum caption reads "Autumnal Festival for Kartik". The head line is a
bit satirical to the society and the socio-political system (Chisnall, Peter M,
2003). The phenomenon of shopping and merry making is lying in binary
opposition to the present lack of ability to earn and dissatisfaction. This change in signified, has changed the whole chain of signification. Boroline is no more symbolized as a beautifier or a protector. Here Boroline has presented itself as a friend and well wisher to its customers. The incidence of intertextuality is noticeable in this ad. Amul has been using the contemporary socio-political and economic events and happenings as theme of its ad. It seldom tries to sell its product in its ads as Amul butter has become a signifier instead of being a signified with increase its popularity and patronage. GD Pharmaceutical perhaps claims a similar market positioning.

Ad-1996:

Ad projects a sculpture depicting the visage of goddess Durga. The copy reads “what all one wants in the season of festival?” The whole copy narrates the innumerable human wants and desires. Then the ad says that priority is to spend the days of festival with happiness and joy. Here the goddess is the icon signifying the supreme power which may satisfy all our want and demand. The Boroline symbolizes the supreme divine power that can fulfill all wishes and desires of its customers (Harvey, Michael Evans, 2001).
Ad 1999:

The ad portrays a trident which is sparkling in the backdrop of a dense darkness. A set of three eyes are superimposed on this weapon. This kind of superimposition of a set of three eyes is considered as personification which has given life to the non-living armor. The trident happens to be a metonymy connoting the goddess Durga. Again on another level it is indexical to the destruction of evil forces. If we take the ad of 1994 and 1999 in a syntagm, through a communication test, the trident portrayed in the ad of 1999 can be replaced by the set of three eyes portrayed in the ad of 1994. The resultant inference of the test is that, once the evil spirit is destroyed, the three eyes of the mother will again reflect bliss and benevolence. The war cry portrayed in the present ad might be an aggressive strategic move of Boroline against the competitive threats in the market. Thus the main theme of the ad signifies religious practice. Here Boroline has presented itself as instrumental to the destruction.

Ad 2000:

The portrayal of catkins under the clouds that reflect the visage of goddess is indexical to the advent of autumn in Bengal. These cues in syntagm denote the serenity of nature. Thus the shift in theme from religious upheaval to serene nature is an important move reflecting the establishment of peace. We may take the ads in 1999 and 2000 in a syntagm. Thus through a
communication test we may replace the darkness portrayed in 1999 by the portrayal of light in 2000. The trident is replaced by the face of the goddess and the autumnal clouds. Here Boroline is part of nature emancipating light. This was the time when the consumers were becoming averse to the cosmetics with chemical ingredients. Thus all big players in the skin care segment were busy claiming the prevalence of natural herbs in their products. GD Pharmaceutical adroitly followed the same path.

3.5.2. Conclusion:

Image of Women in the ads and their signification:

The ads of 1963 & 1964 depict women where the beauty and attractiveness of those women are indexical to Boroline as a beauty cream. There the facial structure, make up, style etc are iconical to the young women who belong to the upper middle class. Where as ad in 1972, has portrayed a woman, whose dress sense, make up, facial expressions are iconical to the middle age and affluent class and these signs are also indexical to signify Boroline as skin cream. Ad in 73 has portrayed women, whose facial gestures, make up, dressing sense are indexical to young age and middle class. The women figures in 1975, 1977 are stylized thus they do not signify any specific class or age. Thus, we may conclude here Boroline has targeted all age groups indiscriminating class structure. The ad in 1976 portrays a girl; whose dressing sense, facial expression, and her description according to the copy
are iconical to the affluent class structure and teenage. To conclude with, we may claim that Boroline has tried to address attention of women from all age groups consisting of young, teenagers and middle aged. This may confuse its customers as the skin care requirement of teenagers and requirement of middle aged women are very different. This difference is given more importance by women of the affluent class. Thus Boroline could either target a specific age group or may launch different products for different age groups.

Competitive market positioning as showcased through the Semiotic cues:

In the years 1963 and 1964, Boroline has projected itself as beauty cream but in 1966 it has changed its positioning for antiseptic properties. This shift might be due to the threat of some kind of competition. Boroline has stressed on its medical properties in 1969. The image of horse depicted by the ad signifies a war cry. Thus, this can be the time when company might have faced some kind of competition and is ready to wage and win a war. In 1971, Boroline portrayed an elephant in stylized art form. The elephant is symbolic of kinghood and monarchy. This signifies that Boroline desires to attain the position of market leader in 1971. In 1972, 1973, 1976 system of signification asserts that Boroline is not specific about its competitive positioning in the market. In 1977, the body copy denotes it as the market leader in the skin cream segment. Afterwards it has become a little less focused on its medicinal
properties and has positioned itself as the skin cream through its copy and visual. In 1992, Boroline uses a metaphor to signify that all the people who are not convinced about the effectiveness of Boroline, may suffer till they surrender to it. Thus again this might be a time when company might have faced tough competition in the market. In 1993, 1994, 1995, Boroline again remained silent about its competitive positioning. But in 1996, Boroline is signified as an object that can fulfill all types of needs and desires of the people. There Boroline has also become assertive about its position as market leader. In 1999, Boroline might again have faced some competition and was aggressive to win it over. In 2000, it has portrayed in a subtle way, its nature based properties. Thus Boroline was very keen in maintaining and promoting its competitive position through its ads that portray its awareness and proactive promotional measures which might be instrumental for its popularity.

Image of Goddess in ads and its signification:

The ads in 1963, 1972, 1973, 1994, 1996, and 2000 have portrayed Goddess Durga. In ad of 1963, the visage of the goddess is metonymical to the woman of Bengal. In 1972, the image of goddess is indexical to the aged old values and tradition of Bengali culture. In 1973 and 2000 the image of goddess is indexical to the month of autumn. For the rest of the years, the image of goddess symbolizes inner wisdom, energy, peace, satisfaction etc.
A communication test about the positioning of Boroline as revealed through the semiotical cues:

The commutation test may be centered around any of four key transformations, some of which involve the modification of the syntagm. However, the consideration of an alternative syntagm can itself be considered as a paradigmatic substitution. Thus, we propose to pursue a paradigmatic substitution to the ads over the years to explore the positioning of Boroline

1963  Boroline -----is a replacement for diamond

1964  Boroline -----is a replacement for an ideal beautifier

1966  Boroline -----is a replacement for a priority in the shopping list.

1969  Boroline -----is a replacement for a protector of minor cuts and wounds

1971  Boroline -----is a replacement for the harbinger of wealth, success and merriment

1972  Boroline -----is a replacement for individual peace and satisfaction

1973  Boroline -----is a replacement for a dermatologist and protector of skin

1975  Boroline -----is a replacement for a dermatologist and protector of skin

1976  Boroline -----is a replacement for a dermatologist and protector on the
surface level but an ultimate satisfier on another level

1977 Boroline------ is a unique replacement for protector of skin

1976 Boroline ------is a replacement for a the demon killer

1993 Boroline------ is a replacement for satisfier of gods and goddesses

1994 Boroline------ is a replacement for a social reformer

1995 Boroline------ is a replacement for closest friend of the distressed

1996 Boroline ------is a replacement for pacifier of insatiable human desire

1999 Boroline ------is a replacement for an arm against the evil spirit.

1996 Boroline ------is a replacement for nature

Thus, it can be reinforced from the above signification test that Boroline is signified as diamond, the most important purchasing item, the protector and nourisher of skin during 60s and the till mid 70s. During early 90s, it is signified for god and the divine men. Then it is signified as close friend to its customers. Again in late 90s, it is signified as the savior and the supreme power. Thus, in the early years, G.D. Pharmaceutical tried to promote Boroline for certain product related attributes. But in the 90s, when it gathered the confidence that it has already established a position among its customers and prospects about its product attributes, it positioned itself a supreme power connoting the market leader’s position.
Age Group targeted by Boroline as revealed through the semiotic cues:

In 1963 and 1964, Boroline has targeted young women as it is signified by their facial expression, make up etc. In 1966 Boroline has not used any human face but depicted a horse, drawn in terrakota style. A horse generally depicts energy, tirelessness, dynamicity etc. These are attributes which signify youth. Again the ad in 1969 does not portray any human face in particular but depicts a stylized elephant. Elephant signifies wealth, kinghood, profitability etc. Again elephant moves very slowly. Attributes like kinghood, wealth, profitability, slow movement are indexical to middle age. In 1972, the woman portrayed is indexical to middle age for her facial expression, dress sense, make up etc. The ad in 1973 portrays a young woman iconical to the youth in the society. In 1975 the ad portrays stylized drawing of men and women, who are absorbed in dancing and singing. Dancing and singing can be considered as expression of love and romance which are indexical to young age. The ad in 1976, depicts a woman whose dress sense, swaying emotions, hair style all are indexical to teenage. The ad in 1977 also portrays four women depicted in stylized art form who are absorbed in singing and dancing. This is again indexical to young age. In 1993, Boroline expressed its desire to please all Gods. In the corporate world, the customers are considered as Gods. Here G.D. Pharmaceutical is not specific about the target market and perhaps by mentioning the phrase "All Gods", it wants to target all age groups in aggregation. In 1994, it is not very
specific about the targeted age group. In 1995, it has portrayed a photograph of a youth. But the thick glasses worn by him, his body gestures, facial expression etc are indexical to old age. In 1999 it has projected a trident proclaiming a war cry, which connotes the angry young man syndrome. In 2000, it has depicted autumn which might signify middle age.

To conclude with, G.D. Pharmaceutical had been targeting different age groups in the different point of time but its main focus remained the youth. In 90s it started targeting all age groups and even the old. It might be because it could not generate expected response from the youth according to its expectation.

Approach adopted by Boroline for addressing the customers and prospects:
1963. The presence of Boroline is applauded as it is signified as beauty cream.
1964. The presence of Boroline is applauded as it is signified as beauty cream
1966. The absence of Boroline is marked by its importance in the purchasing list.
1969. The presence of Boroline is applauded as it is signified for its medicinal properties.
1971. The presence of Boroline is applauded as it is signified as the object
connoting celebration and merriment.

1972. The presence of Boroline is applauded as it is signified as beauty cream.

1973. The presence of Boroline is applauded as it is signified as beauty cream.

1975. The presence of Boroline is applauded as it is signified by mental peace and joy.

1976. The absence of Boroline is regretted as it is signified by lack of mental peace and satisfaction.

1977. The presence of Boroline is applauded as it is signified as skin cream.

1992. The absence of Boroline is regretted which is connoted by the reign of evil spirit.

1993. The presence of Boroline is applauded as it is portrayed as the harbinger of peace and happiness.

1994. The absence of Boroline is represented, creating an intense desire to get it which may bring peace and joy.

1995. The absence of Boroline is represented, creating an intense desire to get it which may bring peace and joy.
1996. The absence of Boroline is represented, creating an intense desire to get it which might bring peace and joy.

1999. The presence of Boroline is represented, as a the destroyer of evil forces.

2000. The presence of Boroline is represented as the part of nature.

Boroline has been very skillful to address the attention of its customers through its repeated presence and absence. The presence is shown to be enveloped customers with, beauty, security, merriment peace and joy. The absence is projected as the occurrence of sorrow, restlessness, insecurity, grief etc. This syntagmatic approach of occurrence of presence and absence seem to be instrumental and useful for Boroline in creating a permanent position in the heart of its customer.

The Economic Class targeted by Boroline over the years:

In the year 1963 and 1964, Boroline has targeted upper middle class as signified by the dress code, make up, facial expression and aspiration of the women etc. In 1971, Boroline has targeted perhaps the upper middle class, perhaps the people who belong to the business class. This phenomenon is revealed by the index, elephant, which connotes wealth, profitability etc. During the year, 1969, Boroline is depicted as a horse drawn in “terracota” style of Bankura and the cream is positioned for its medicinal properties.
Again a horse connotes hard work, tirelessness etc, which are indexical to the lower middle class. In the year 1966, it has targeted the lower middle class, where customers want value for money and for whom shopping is indexical to celebration and not an every day phenomenon. Again in 1973, Boroline has targeted the lower middle class. The class structure is revealed through the indices like dress, facial expression make up, life style as projected in the ad. The same indices signify that in the year 1995, Boroline again targeted the same class. In 1972, 1976, the women portrayed are signified as belonging to upper class where as the women projected in these ads are iconical to the particular economic strata. Their dress sense, make up, hair style, projected life style are indexical to the particular class structure. In 1973 and 1975, the ads have portrayed some stylized pictures of men and women, absorbed in dance and music. Thus it does not signify any specific class. Again ads in 1992, 1993 and 1994, 1995, 1999 and 2000 also have not targeted any specific class, and perhaps have targeted customers and prospects indiscriminating any economic class. Shifting focus from one economic stratum to another has not been not very wise for GD Pharmaceuticals as it may confuse its customers.
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ANNEXURE - 3.1

(ADS FOR SEMIOTICS)
পূজার অমার
প্রিয় স্কিন চোম বোরোলীনু কে
ভোলা অসন্তর!
পুজো এসে গেল ...
পূজার মরপ্রায়
বোরোলীন

লোকের বলে—ছোড়াটা চেটে দিলে
কাটা-যায় সেখানে যায়। কিন্তু তাই বলে তো
আর ওয়ার্ডের দেরঘে ছোড়া পোড়া চলে নাই।
তার চেয়ে অনেক বেশি নিষ্ঠরক্ষণ, অনেক বেশি ফলপ্রসু অ্যাপ্টেনটিক
কীম “বোরোলীন”। রাতে সূর্য,
সহস্র ব্যবহারের। কাটা ফাটা।
শুনুনো কিংবা রুম রেকে “বোরোলীন”
অনবভূত। ফল নিষ্ঠিত।

বোরোলীন হাউস, কলকাতা-৩

3. 1. ২.
প্রতিটি আংশিক ক্লাউসল কৃত্তি

বোরোলিন

বোরোলিন হাউস,
কলকাতা-৩

উৎসর্গ সংক্রান্ত নেন।

পাটি-ছিটা-ফটাএ এবং তুল বুঝ
আশার সহজ শাস্ত্রীয়, সমাজিক সুগন্ধ।

3.1.4.
গুজোর
কেনাকাটায়
না হলেই নয়

dরকারী আরও পাঁচটি জিনিসের সঙ্গে
পুটি
সবার আগে চাই

d্রোয়েলিন
এক্সটেনশন ক্রীন—

যে সৌন পরিবেশে আপনার মুক্ত ফোটার কমনীয় বাস্তুর আত্মা।


d্রোয়েলিন হাউল, কলকাতা-৩

3.1.5
আজ শারদপ্রাতে...

নীল আকাশে হলকা মেঘের ডেলা।
চারিদিকে আনন্দের গুণ্ড মুখিত
এই শরতে

মোরোলীন

নির্মল ও নিরাময় করবে আপনার তরক।
কাটা-কৌথা-রঙী। রঙঃ-রঙঃ-বিবরণ তরক
রক্ষার প্রতিশৃঙ্খল দিতে পারে মোরোলীন
সুরভিত আই-টেকটিক ক্রীম।

জি, ভি, ফার্মাসিউটিকালস প্রাইভেট লিমিটেড • কান্নকাটা: ৭০০০৫
পুজোয় বোরোলিন

প্রাইম এবং প্রতিষ্ঠিত—মূল কোষল হল। কাটা জরা জাতি।
কোষ এক হল নিয়ে পুষ্প সজ্জা স্থানিক।

বোরোলিন
সুরক্ষিত আপাততাপিতে কুঁড় 
একটি হলে, লোটো হলে ও রুকে হলে শান্তি পৃথিবী।

বোরোলিন হাউজ, কলকাতায়-৩।
রাজ রাজেশ যার মহা, এই কথা তুমি কর।

পোলোনিয়া

মানিক ইন্তালক্ত কীর্তি

তাকে সাধ্য রহিয়া অধিকৃত।

কাঁট-চাঁপ-চাঁপি বাজায়ুন।

গুলি তুচ্ছ হয়ে নিচে আসে।

দাঙ্গাবিক কামঘাত।

নিরামীয় পোলোনিয়া-এ

শুকনী কৌতুক।

তি, তি, কর্মসাধনার কালস

গুপ্ত লিখিতেপ্পন

পোলোনী গ্রন্থ, ১ শিখর প্রথম;

প্রকাশ-২০০০০১।

3.1.9
আঘাতকের অধূরনিকী জাননে...

বোরোলাইন
মূর্ধত অ্যান্টিসেপটিক ক্রিয়া
মহিষ আকাশধারী প্রচু অসুর;
ভয়ে ভীত দেবগণ তেজে হরগুলি
লভিলেন দেবকুল প্রদায় শরণ।
“তুমি বিনা কে’রা রক্ষা করিবে এখন?”
অবশেষে সমিলিত দেব তেজোরশি
শক্তিরূপা দুর্গা বলি দিলা পরকাশি।

রাত্রিকলে মহিষাসুর দেখে হরজাচে—
ভদ্রকালী মূর্তি ধরি চতুর বিরাজ্জে।
পরাষ্মী মহিষাসুর চরণে তাহার
রাখিছেন ভক্তিভরে অর্থ উপহার।

যুদ্ধকলে মহিষাসুর সংগ্রামের শেষে
আপনার সমর্পিয়া দেবী পাদদেশে,
তভি গুণগুণহরে কহিল বচন,
“কৃপা কর জগতা, লভিন শরণ।”

তব হস্তে প্রণ দিব, কোভ নাহি তাতে
দেহ বর, হই যেন বিদিত জগতে।”

“তথায়তু” কহিয়া দেবী দিলা অতঃপর
পরাজিত দানবের মৃত্যুবৃহে বর—
“মোর পদলপতি হয়ে জগতসংসারে
পৃজিত ইহবে নিতা বৎসরে বৎসরে।”

শায়দ শূভকামনায়
বঙ্গজীবনের অঙ্গ
বোরোলীন

3.1.11
প্রীয়তমে সর্বদেবতা

পুণ্য মহান্য। পিতৃপুক্ষের শেষ দিন।
গাঢ় আকাশের পুষ্পাকৃতির পিতৃপুক্ষের মহান্য।
.সৌন্দর্যকে বিশ্বাস অনুযায়ী পিতৃপুক্ষের কয়েকদিন ধরে
আমাদের স্বর্গপথে পিতৃপুক্ষের সাধনাযুক্ত তাদের অনন্তধাম
তাগ করে মর্ত্যলোকের কাছেকাছি বিচরণ করেন,
সমগ্র সন্তান কাছ থেকে পৃথিবীতে
তৃষ্ণা নিবন্ধনের উদ্দেশ্য। তারপর, পিতৃপুক্ষের
.শেষ দিনে আমাদের সেই তৃণ পুষ্প কপোল
বিরে যান তাদের মহান আলো। সেই অনন্তধামে।
সেই থেকে এই তিথির নাম মহান্য।
পিতৃপুক্ষের শেষদিনে বিশ্বাসের আশীর্বাদ
তার ওষুধ পৃথিবী। তারপর গুরু হয় সেবিকক।
.একক্ষেত্রের আকাশ প্রণয়কার অপলোভ।
আদর্শময় আসার সময় হল। পুনরারম্ভন চ।

শারদ শুভেচ্ছায় বঙ্গজীবনের অঙ্গ
বৌরোলীন

3-1-12
জাগো! মা, মনের গভীরে তুমি চিরদিন আছে জানি।
তবু বছরে একবারই তোমায় চোখ ভরে দেখার সুমোগ পাই। তুমি যেন
শুধোও...এবার পুজোয় কি চাই?
তোমাকে চাই মা। জাগো দুগতিনাশিনী। মানুষের সব যত্ন, বিভেদ
বিপর্যয় যুদ্ধে যাক মহাশক্তির আগুনে। আসুক শান্তি। আসুক আনন্দ।
ওসো মা, আলোর দেশের উজ্জ্বল প্রতিমা।
শারদোৎসব সুন্দর হোক। বঙ্গজীবনের অঙ্গ
্বোরোলীন

৩.১.১২
কাঁচিকের জীবনপূর্ণ

কাঁচির ঘটনাসমূহ

গ্রহণের পরে তিনি একটি বিষয়ে দীর্ঘ একটি প্রচেষ্টা করে যেটি প্রমাণ করে গৃহীত হয়। তারপর সারাদিন চাকরির প্রহ্লাদ। তাতে তারা আর তার সকলের হাত শ্রী-প্রায় ইতিহাসে জুড়ে পালিয়ে আসে। এবং জন্ম, কাব্য, মুখপার্শ্বের অপর সত্যিকার হয়ে শাক্তার। মধ্যে, আর, চাকরি নারী নাট হয়। ইন্দিরা আগে শেষ করল। আজকের না হলে তারা চাকরি মেলে? কাঁচির সাথে চাকরি চাকরি না পাওয়া বিচারে ক্রমটি হয় প্রথম, না প্রথম প্রথম মেয়ে উড় করে বিচারে শিক্ষাবে।

দুর্গাপুজোর শুভকামনা। সবার আশা পূর্ণ হোক।

বঙ্গজীবনের অঙ্গ
রায়োলীন

3.1.14
পুজোয় কি চাই?
চাওয়ার কি শেষ আছে!

বাড়ির বউটির খামি
শহরে গেছে, কাজ চাই।
অন্যদিক তিনটে আমা হয়েছে
আরও একটা চাই।
পাড়ার পুজো,
দশ টাকা বেশি চায় চাই।
বাড়ির মালিটার বর্ষায় ঘর ভেঙেছে
মাথা পোকার তীর চাই।
ভালো বাংলা সিনেমা চাই
নতুন ছড়ার বই চাই
পুজোর সময়
পরিদার আকাশ চাই।

সবথেকে বেশি চাই
না তোমার সাথে সামনের কোথা দিন
আনন্দে কাটুক সবার।

শারদ শুভেচ্ছায়
বঙ্গজীবনের অঙ্গ
বোরোলীলাল
মহাশক্তির হোক প্রকাশ হৃদয়ে সবার

দাও শক্তি, দাও প্রাণ।
আনো হৃদয়ের মরা গাঙে
নব জীবনের বায়।

dাও বৃদ্ধি, দাও বৃদ্ধি।
daও সবকার সমৃদ্ধি।
dাও বিশ্বস্ত চিত্ত,
পরমানন্দ নিতা করে দান।
daও সকল আর্ধার চূর্ণ করিয়ে
তোমার অগ্রিবাণ।

শারদ শুভেচ্ছায় বঙ্গজীবনের অঙ্গ বোরোলীন
শরতের আকাশ
খানিকটা মেঘ ধার দিয়েছে
বৃষ্টি ঘোরা সবুজ ঘাসকে।
আকাশে তাই সাদা মেঘের ভেলা,
আর মাঠে কাশুলের চেহারা।
মেঘের ছাঁক দিয়ে সূর্যী মায়ার উপিচুঁকি—কেউ যেন আসবে।
এমন সময় সুদূর কৈলাস থেকে ছুটে আসা বাতাস, খবর দিল—'উমা আসছেন।'
বেজে উঠল ঢাক, শরু, ঘণ্টা—কাঁসর,
আন্দয়মায় আগমন সংবাদে আনন্দের চেহারা ঘরে ঘরে।

শারদ শুভ্রচ্ছায় বঙ্গ জীবনের অষ্ঠ বোরোলিন

3.1.17