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HEDONIST ADVERTISEMENTS THROUGH WOMAN BODY:

MAGNUM ADVERTS*

KADIN BEDENİ ÜZERİNDEN YAPILAN HEDONİST REKLAMLAR:

MAGNUM REKLAMLARI

Abstract

Globalization aims to change people's consumption habits by making them looking for similar things. The most important tool used to achieve this goal is advertising. Advertising seeks to make consumers use up not only what they need, but also what they do not need. The emotional benefits of the product outweigh the physical benefits since the consumer purchases a spiritual satisfaction with the product. This represents a status, lifestyle, show off and a social class. Advertising targets the emotional weaknesses of the consumer, constantly fuels and keeps his/her desire alive. Advertising does this with a hedonistic strategy. Emotions such as sexuality, lust, desire, and pleasure are the most common used notions of hedonistic advertising. This study aims to show how the consumption cycle is used, particularly through the female body and sexuality. This phenomenon has been studied semio-

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tically with Magnum's hedonist advertisements. Magnum, the world's most well-known ice cream brand, was chosen for its the most striking examples of hedonic consumption pleasure-based campaigns. Interestingly an ice cream brand evokes such a female sexuality and is associated with it globally. In this study Roland Barthes' semiotic analysis method was used to examine Magnum advertisements. For this purpose, Magnum's TV hedonist commercials: "Release the Beast" series were chosen as sample commercials and analyzed semiotically. Thus, the relationship between hedonism created over female sexuality by advertising and the consumption perception created by globalization has been clearly analyzed in details.

Key Words: Hedonism, Hedonist Advertisement, Globalization, Magnum, Ice Cream, Pleasure, Semiotics, Roland Barthes

Öz

Küreselleşme, insanların tüketim alışkanlıklarında, benzer şeyler şeyleri istemelerini sağlayarak değiştirmeyi amaçlamaktadır. Bu hedefe ulaşmak için kullanılan en önemli araç reklamcılıktır. Reklam, tüketicilerin yalnızca ihtiyaç duyduklarını değil, ihtiyaç duymadıklarını da kullanmalarını sağlamayı amaçlamaktadır. Tüketici üründen manevi bir tatmin satın aldığından, tüketici için ürünün duygusal faydaları fiziksel faydalardan daha ağır basmaktadır. Çünkü, bu durum bir statüyü, yaşam tarzını ve ait olunan sosyal sınıfı temsil eder. Reklam, tüketicinin duygusal zaafalarını hedefler, bunu sürekli besler ve bu arzusunu canlı tutar. Reklam bunu hedonistik bir stratejiyle yapmaktadır. Cinsellik, şehvet, arzu ve zevk gibi duygular, hedonistik reklamcılıkta en yaygın kullanılan kavramlardır. Bu çalışma, tüketim döngüsünün özellikle kadın bedeni ve cinsellik yoluyla nasıl kullanıldığını göstermeyi amaçlamaktadır. Bu fenomen, Magnum'un hedonist reklamlarıyla göstergebilimsel olarak incelenmiştir. Dünyanın en tanınmış dondurma markası Magnum, hedonik tüketim zevkine dayalı yaptığı 'Haz' kampanyaları bu alanda yapılmış en çarpıcı reklam örnekleridir. Magnum bir dondurma markası olarak, cinselliğini çağrıştırır ve küresel olarak kadın ile ilişkilendirilir. Bu çalışmada, Magnum reklamlarını incelemek için Roland Barthes'ın göstergebilimsel analiz yöntemi kullanılmıştır. Bu amaçla, Magnum'un hedonist reklam serisi olan: "Canavarı Serbest Bırak" dizisi, örneklem olarak seçilmiş ve göstergebilimsel olarak incelenmiştir. Böylelikle reklamın kadın cinselliği üzerinden yarattığı hazcılık ile küreselleşmenin yarattığı tüketim algısı arasındaki ilişki, ayrıntılı bir şekilde analiz edilmiştir.

Anahtar Kelimeler: Hedonizm, Hedonist Reklam, Küreselleşme, Magnum, Dondurma, Haz, Göstergebilim, Roland Barthes

1. Introduction & Conceptual Framework

Globalization as a concept refers to both the world being a global village and the agitation of the world as a whole. It is the formation of a collective worldwide consciousness. This consciousness sets standard worldwide norms from economy to art, science to communication and it is to achieve universality by combining locality with nationality (Robertson, 1999: 21-22). The modern era that comes with globalization clearly emphasizes that the borders of the world have disappeared. With the modern ages, there has been a significant change of identity in society. These changes have altered the conventional consumption habits. Mass production increased with the industrial revolution and consumption-oriented analyzes were carried out in modern age through theories such as: *Leisure Class Theory* by Thorstein Veblen in 1970, *Meta Fetis-hism* by Karl Marx in 1973, *Life Style and Protestant-Asketic Consumption Mode* by Max Weber in 1997, *Trickle Down* by Georg Simmel in 1997. Many consider post-modern era as the period in which the consumption culture is on the rise. In the post-modern age, prominent philosophers such as Baudrillard criticized postmodernism as *Hyperreality*, Berman discussed the phenomenon of consumption anthropologically in definition of 'a period in which everything that is solid evaporates' and Eco named it as 'the end of the age of innocence'. (Aytaç, 2002: 253). Now this new world has entered a new and irreversible era in which lifestyle, eating and drinking habits, tastes and even beauty standards are determined and served to the whole world by the power of advertising. In this transformation process, in which global brands play the leading role, we see a uniformized male and female model. The female model discussed in this study is significantly important because the woman is seen as a center of consumption and becomes a marketing strategy over the female body.

Berger (2011: 46-47) cites in 'Way of seeing' book that a woman is a human being that constantly watches herself and enjoys being watched. This idea is based on the European painting tradition of Renaissance. In this period the woman is viewed as a visual object. For this, she must always look charming, attractive and beautiful. This preconceived notion of woman arises when she is liked by someone else. And this staring eye is mostly a man's eye. Renaissance paintings, in which the image of woman is generally reflected as nude, are presented to the man's course. In these paintings, the woman is aware of the fact that she is observed or the woman observes her own image with a mirror in her hand, considering herself as an external eye. In this case, the woman transforms herself into a visual object. This self-admired feature of the woman was recognized by the media and presented to the public as a material. Women and women's sexuality are now the most indispensable driving elements of advertising. Advertising puts woman into illusory competition and teaches her an ultra-feminine womanhood experience. According to Berger's conclusion (2011: 48-49) Adam and Eve ate the forbidden apples, noticed each other's nakedness, and were ashamed of it. During the Renaissance, this story hierarchy was the only moment of shame reflected in the extinct painting. In other words, the man and the woman hid themselves with fig leaves. This was the last time woman and man were ashamed of their nakedness and were being watched. In later periods, the nakedness of woman was removed from the phenomenon of shame and turned into one of the most provocative pleasure objects of advertising.

The phenomenon of appearance and beauty has never been transformed into consump-

tion material as much as in modern age. The image is now the new god of consumption. The demonstration space of this image is the female body. With the advertising promise: 'You are what you have' is a strong message subconsciously gives the following message: 'You are what you consume' which teaches woman how to wear, where to eat, what to buy, how to attract others. This promises the golden rule of consumption because a woman is a spouse, a housewife, a mother and an employee. So she is among the biggest target groups of consumption. On the other hand, women will be able to easily seduce the purchase desire of men (Bauman, 1999; Bacock, 1997). Women's legs, lips and hair turn into a fetish object in advertisements. Just as Berger (2011) mentioned, the woman has become an object that the man gazes.

On the other hand, everything shown in the Ads is an indicator. Every detail has a sub-meaning in the advertisement. Advertising language is a set of signs. This form of symbolic expression carries a subconscious message. Semiotics analyzes the meaning of these symbols. When a consumer establishes an emotional bond with a brand, it actually connects with the symbolic meaning that the advertisement attributes to the brand. What the consumer actually purchases is not the product, but the symbolic meaning attached to the product (Barthes, 1993: 166). Advertising promises are never true ones. The Ad shows a dream that the consumer may never reach. In this way, the consumer goes on a dream journey. He/She gets the illusion that he/she reaches the life he/she wants with his/her brand. That's exactly what the ad is aiming to. This is to convince the consumer of false promises (Berger, 2011: 146).

The aim of this study is to show how the consumption cycle created by globalization is instrumentalized especially through woman body and female sexuality. The phenomenon of woman and sexuality used in advertising was examined through hedonist advertisements. Thus, a detailed analysis of the sense of hedonism created by advertising on the female body was conducted. In this way, the limits of the intervention on the female body and the image of the woman to be created were revealed. This study is directed towards understanding how the consumption phenomenon created by globalization is combined with the hedonism created by advertising. The theme of creating 'pleasure', which is the basic sales strategy of Magnum ads, is the selected advertisement to be analyzed semiotically through the films. Magnum, the world's best known ice cream brand, was chosen because of its number of pleasure based campaigns. For this purpose, the Tv commercials of Magnum "Release the beast" series were taken as sample Ad commercials and analyzed with Barthes' semiotic analysis method.

2. Hedonic Consumption & Advertising Over Woman Body

Hedonism is constructed by the ancient Greek philosopher Epikurosa (341-270 BC). He determined the foundations of hedonism. Epicurus suggested that the pleasure that will lead man to happiness can only be achieved with wisdom, moderation, foresight and humble satisfaction. In addition, he advocated avoiding obsessive pleasures. Nevertheless, this discipline, which aims to lead people to a wisdom and a simple life. This is interpreted by the opponents of Epicurus as "an understanding of morality that suggests not thinking of anything but pleasure". Although traditional hedonism refers to emotions such as eating, drinking, and sexuality, today's hedonism is built on dreams and fantasies by moving away from the physical satisfaction of pleasure. The hedonism perception of modern consumption dates back to the eighteenth

century Europe, the beginning of the romantic era. While hedonism focuses on seeking pleasure, hedonistic or hedonic consumption can be interpreted as enjoying the pleasure aspect of consumption. The branches of science that examine the consumption phenomenon show that the modern consumer does not act rationally simply because the individual's emotions affect the shopping process and consumption behavior. Consumers feel the need of shopping when they are stressed or unhappy (Dündar & Gökalp, 2016: 39).

“Want, need and desire” are the basic elements of consumption. It is the desire that has a predominant effect on postmodern consumption. In conventional societies, consumption habits are limited to the needs and people were not consuming more than their needs. This understanding has now been replaced by a hedonist perception in which endless desires play a fundamental role. Consumption is no longer a matter of meeting needs, but of provoking human desires. A self-indulgent personality emerges in order to buy more, to consume more and to satisfy the eternal desires with no boundaries (Ozcan, 2011: 139).

Consumption culture, as the greatest sinner of the capitalist system, needs a hedonic consumption habit in order to survive its existence. The sense of pleasure for the culture of consumption is the main purpose of life and the highest number of pleasure means the highest level of happiness. In order to achieve this happiness, the individual is told to consume continuously. Hedonic Advertising is the one that uses affect-laden language and contain messages that can direct the consumers to a product which they do not need. (Kemp, Bui & Chapa, 2012: 339). Consumers are doing their purchases today not only to meet their physical needs, but also to meet their spiritual, status quo and emotional needs. If the consumer buys a product that he/she needs but not feel spiritual satisfaction, he/she turns to a brand that will make him/her feels the satisfaction.

Hedonistic ads are far from the real life promises. Its purpose has never been to provide an actual information about a product. Its purpose is to sell a dream to the consumer that is beyond his/her reach. Therefore, it is necessary to direct the advertisement according to the wishes of the customers. Ads by icon brands such as Ferrari, Gucci and Ferregamo always play on hedonism. Because this feeling activates the senses of lust and sexuality, which are the most primitive drives of human beings. For example, a Ferrari car ad expresses three dreams: social recognition, freedom, and heroism. Charles Revlon, founder of the cosmetic brand Revlon, said in an interview: “We produce lipstick in our factory, but we sell hope in our advertisement” (Kotler, 2005: 141).

While need is a necessity, desire is a feeling that depends on passion. According to Lindstrom (2008: 13), the subconscious thoughts that guide every purchase decision we make are the key to revealing our feelings and desires. Today, individuals put their desires before their needs. If the consumer cannot satisfy his/her desires, he/she is consumed by these desires. Its because our subconscious desires govern us. We are captives of our desires. Desires are intense, passionate and irresistible. However, the need is controlled and planned. It can be satisfied with logical instrumental methods (Belk, Russell, Ger, Askegaard & Soren, 2003: 327). Consumers choose famous people, stars and movie stars used in advertisements as the role models for them. If the consumer finds the model attractive or wants to be like her, she identifies the

model with her own life (Rigel, 1995). The term of gender roles include behaviors, attitudes, values, ways of thinking, speaking, sitting, walking, dressing, acting etc., which could be labeled as male or female. Children learn to understand their identity as male or female; develop the concepts of what constitutes the two roles and behave accordingly (Yılmaz, 2007: 8)

Mass media, especially advertisements, convey messages about how a female identity should be. It is the image of the woman that comes to mind first in the advertisement and it appears in various roles in most of the commercials (Şenkal, 2016: 94). In addition, gender roles in TV advertisements have become the focus of attention for the target audience. It is important to highlight that gender roles in advertisements have an effect on individual and family decision making and ultimately purchasing the product or service (Debevec and Iyer, 1986: 65). Advertisers have evaluated femininity by using it in commercials to increase the sales of goods and services. Advertising firstly wants to attract the attention of the consumer and to be watched, and in order to attract this attention, female sexuality has become an indispensable element for advertisements (Şimşek, 2006: 84). Advertisements contain representations of male and female roles. Ads that create new markets for products, stimulate new shopping habits and carry cultural values often reproduce traditional values by frequently appealing to sexual roles for men and women. In Berger's (2011: 46-47) words, men enjoy watching women. Women enjoy themselves being watched. This situation determines not only the relations between men and women, but also the relations of women with themselves. The observer inside the woman is the male, the one observed is the woman. Thus, the woman transforms herself into an object, especially a visual object, something for spectacle. Advertising messages contain many sexual elements. Sexuality, like many other emotions, has the power easily convince the target audience and reinforce the sense of desire. (Rutherford, 2000: 17). The sexual discourses used in advertisements, presenting the female body as an object of spectacle, and mass media are important in the formulation of public policies especially about women. Samples of the sexist approach to women, W\ we frequently see in television Ads that contain hedonist discourse. Product fetishism in advertisements with images presented over woman body, which is a fetish object created, so that products and brands are fetishized assets. The images presented with sexual discourse used in advertisements aim to create a perception as if it is the internal characteristics of brands, and fetishization. At this point, the female body is turned into an object seen and the female body is transformed into a commodity consumed by watching /seeing (Apak and Kasap, 2014: 825). Three main promises used in sexually explicit advertisements are providing the consumer with sexual attraction; more frequent sexual intimacy; consumer feeling sexy or sensual (Dumanlı, 2011: 139).

TV commercials emphasize the woman as the traditional image of sex. Demonstrating woman as a hedonist object in television commercials causes people in society to think in the same way. As the duration of watching television increases, the rate of being affected by advertisements also increases (Barokas, 1994: 126). In hedonist approach, the female body has become the object of desire of the man. The female body is displayed pornographically and is shown in the advertisement as a desired, watched, sensual image. The woman is alienated from her own body. So, the female body is the property of men's desire (Sarı, 2013). If the target of Ad is men, the female skin is shown to tease the man's desires, arouse sexual interest. These reactions also

identify with the brand (Reichert, 2004: 115). The hedonism created by advertising was shattered but still continued its superficial development, it represented a glorious fantasy; this reflection follows the individual, because the image in the mirror is something similar to the individual and also has no relation to himself (Papatya & Karaca, 2011: 74). Hedonistic advertising messages given to create consumer loyalty towards a brand usually do not contain product information. Instead, it puts the product into a world of fantasy, utopian dreams, promises, advertising icons, effective music, a flamboyant life, women and men too attractive to belong to this world are created. This perception creates an effective brand image for the consumer and is directed towards hedonic consumption (Ak, 2007).

3. Semiotics and Roland Barthes' Model

Semiotics, or semiology, is the study of signs, symbols, and signification. It is the study of how meaning of an image or a word is created. Barthes stated that "Barthes declared that 'semiology aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification'" (Barthes 1967: 9, as cited in Chandler, 2013: 1). Semiotics began to be established as an important part of cultural studies in the late 1960s. Roland Barthes pioneered this move. Barthes conducted a lot of research on semiotics and transformed the meanings of signs into cultural meanings through this theory, and developed a model by revealing the difference between literal meaning and connotation, called "two order of signification model" (Fig. 1).

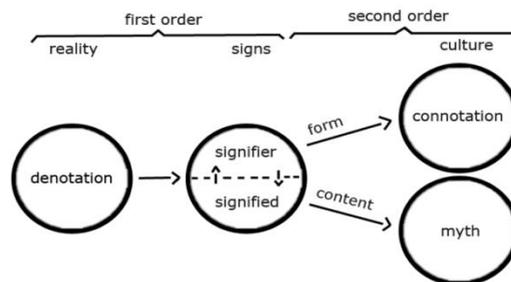


Fig. 1. Roland Barthes' two order of signification model.

(From John Fiske, 1990. *"Introduction to Communication Studies"* Book)

Fiske (1990) interpreted Barthes' semiotic model as "two orders of signification model" in order to make it easier explaining the theory. The semiotic definition of this study is mostly based on Fiske's interpretation of this model.

Roland Barthes stated that semiotics is a part of linguistics. And he underlined, saying that all sign strings are intertwined with language. Although the object, image or some movements are meaningful in themselves, they are combined with a linguistic message. According to Barthes, semiotics without language cannot exist. Because the meaning is transferred through the language (Kıran & Kıran, 2013: 46). In his theory, the interpretation process is based on two levels. These are signifier and signified. He also divides meaning into two: Denotation used for a literal meaning, connotation is used for an ideology (Yaylagül, 2016: 123).

1. Denotation (Sign): Signifier and Signified

“Denotation is what is photographed; connotation is how it is photographed.” (Fiske, 1990: 86). It is the first level in terms of interpretation. It contains the sign, the signifier and the signified. This level refers to the literal meaning of the denotation. Even if changes are made in form and color of a street photo, it still refers to the street in literal meaning. Fiske (1990: 85) quoted by Barthes “It describes the relationship between the signifier and signified within the sign, and of the sign with its referent in external reality. Barthes refers to this order as denotation. This refers to the common-sense, obvious meaning of the sign.” The word of ‘denotation’ comes from the word of ‘denote’, which refers to being a sign of meaning, to indicate. Fiske (1990: 86) gives a ‘street’ methaphore to bring up the differences between the literal meaning and the human way of seeing of the same street photograph. This denotation can simply be explained as the essence of photography, mechanical reproduction on film. This scene denotes the main elements as the street, while the street represents an urban road that runs through a city. There is nothing in this section other than the litteral meaning taken to the explanation of the sign.

As the process continues, the sign is taken to the second part of the first degree. Here Barthes's model looks at what separates the sign from the concept as the difference between signifier from the signified. Fiske (1990) gives a ‘store’ example for a better understanding of the model: the sign of a store that says 'open' on the door for business is a signifier. The word presented is obvious, it is that word that shows here and presents the word itself as the viewer sees it. Signified represents the concept of this word, which means the store is open now for business. The signifier is the word and the signified is the concept behind the word.

2. Connotation

“Connotation is largely arbitrary, specific to one culture, though it frequently has an iconic dimension. It describes the interaction that occurs when the sign meets the feelings or emotions of the users and the values of their culture.” (Fiske, 1990: 86-87). Connotation refers to the second level of signification according to Barthes. He thinks, an interaction occurs when individuals' feelings, thoughts and cultural characteristics and values come together with the signs. Often times, individuals cannot recognize the connotations, they takes the signs with literal meanings.

Barthes defines ‘connotation’ as the first signatory in the model while making connection with signifier. The signifier is what defines the form of the sign presented, and therefore what defines the difference in. As an example, two identical photographs: Let's take two separate photographs: one of which is technically adjusted by an automatic machine. The other one be taken by a person adjusting the light, color, angle and concept as he wants. We would get two totally different photos even though they were both taken with the same camera and at the same place. Because the frame taken adjusting by human hand will always carry a meaning and emotion. So it will have a content and a story.

“One of the main aims of semiotic analysis is to provide us with the analytical method and the frame of mind to guard against this sort of misreading” (Fiske, 1990: 87). The main point is the difference between the way of seeings, that is, the values of the signifier and the

person who views it. Therefore, the signification process works subjectively. Often times, the viewer is not aware of this. This is because the audience is exposed to so many signs and their perceptions change frequently. The viewer may no longer be able to read the signs truly. Whatever the viewer is watched, his new perception turns into a given reality. The signs change the person's mindset and after a while he begins to perceive what he sees as his own idea and his own will. At this point, semiotics gains importance. It sheds light on the lost meaning between the audience and the person making the sign (Fiske, 1990: 87-88).

3. Myth

"The second of Barthes's three ways in which signs work in the second order is through myth. A myth, for Barthes, is a culture's way of thinking about something, a way of conceptualizing or understanding it. Barthes thinks of a myth as a chain of related concepts" (Fiske, 1990). Myths are the third level of Barthes' two orders of signification model. Barthes expresses myths as a cultural way to conceptualize, think, and make sense of something. Each of the myths is linked to an idea behind. In addition, myths conceal their social and political dimensions. Barthes actually defines what he refers to as myths. Because myths, cultural are signs that have meanings. Myths carry an ideology ruled by authorities. Barthes thought that modern myths normalize the consumption perception in the world we live in. Media is the most important myth-making tool. Barthes evaluates this situation through the cover photo of a magazine published in France. The meaning of the black individual who salutes in front of the French flag in the photograph, in terms of myth, is that France is a cultural diversity, a value that should be bent with respect, and France is presented as a great state (Güngör, 2013: 231-234). Myths are very valuable for capitalism. Because it produces myths in line with its own ideologies and presents them to the society through language. Myths determine how individuals should be and to whom they will behave. While connotation based on the individual's view, the myth focuses on the culture that influenced that individual directly. Barthes defined 'mith' as: "A myth is a story by which a culture explains or understands some aspects of reality or nature." (Fiske, 1990: 88).

4. Methodology

Advertising, which is the most important tool of consumption society, commodifies women by using female sexuality. Globalization tries to generate one-dimension man and lifestyle all over the world. For this ideal, the female image created by the global advertisement is a sexy attractive female appearance. Advertising uses women's sexuality to turn women into a consumption object. Transforming women into objects is accomplished with certain symbolic meanings. In order to better analyze Magnum advertisements in which symbols containing pleasure and sexuality themes are used, we need to clarify the symbolic sub-meanings. At this point, we need a semiotic analysis. Semiotics, in its simplest form; can be defined as 'the science that studies the indicators'. Semiotics examines the relationships between verbal and non-verbal signs and the systems formed by these signs. Saussure, one of the founders of semiotics defines semiotics as the science of sign systems and the concept of sign is principle base of this science. The sign combines a concept with a hearing image. Semiotics aims to reveal not the visible, apparent meaning of an image or text, but the invisible, hidden meaning at first sight. Semiotics is more concerned with how meaning is created rather than what it is (Guiraud, 1990: 6; Parsa &

Parsa, 2004:1-2). Semiotics does not investigate meanings, but how meanings are created. Therefore, it is a structural signification theory. Semiotics aims to serialize the semantic layers of a meaningful whole through a metalanguage. In this study, Semiotic analysis method was used as a method in the research. Selected advertisements were examined and indicator-displayed analyzes were made. The purpose of making semiotic analysis is to show how symbols representing female sexuality are presented in commercials using the concept of hedonism. The most important factor to be considered in achieving this goal; It is to examine the underlying connotations of texts rather than the plain meanings seen at first sight.

This study aims to understand how the consumption phenomenon created by globalization is combined with the hedonism created by advertising. For this purpose, woman's body is devalued, underestimated in certain Ads. In the research of this study, Magnum's pleasure campaigns: "Release the beast" series were taken as sample Ad commercials. To examine these commercials of this research, Barthes' semiotic analysis method was used.

4.1. Roland Barthes' Model Semiological Analysis of Magnum Ads

Magnum "Release The Beast" Commercial Series

Magnum "Release The Beast" Commercial Series was created by LOLA MullenLowe Advertising Agency in Madrid, and director by Martin Werner on June, 2016. Magnum invites 'Pleasure Seekers' to courageously push their boundaries of pleasure with this campaign. "Release The Beast" is an obvious challenge of the woman to the world of man. Women in the lead role of the advertisements. The creative strategy is to release the hidden pleasures of human nature in a positive, daring, passionate, unapologetic, and celebratory perspective. The campaign invites ice cream lovers to unleash their wild side. "Release the Beast" is empowering audience to take an extra dose of indulgence that only a Magnum Double ice cream can offer with its two layers of cracking chocolate with a luscious sauce in between. Global Brand Director of Magnum, Neil Gledhill (2016) said the following about the campaign: "We are thrilled to launch "Release the Beast" as a powerful example of Magnum's philosophy. We wholly encourage each and every person to indulge and take pleasure in letting go with us. Everybody has a beast that lives inside them and this campaign is about daring people to unleash it; both through enjoying a Magnum Double and by adopting this attitude to their lives. To go for it and most of all, enjoy it"

Magnum, Unilever's world-famous sexy ice cream, is famous for its advertising campaigns on pleasure. Magnum is leading for years for real pleasure for the senses. Magnum offers consumers much more than an ice cream, promises for a unique experiences. Magnum urges those who do not want to settle for less to do more. The new campaign of Magnum, which says "Release You Inside, Dare More", is as assertive as the discourse itself. Magnum shows the assertive side that everyone hides in, the commercial beautiful Magnum women are seen proudly walking side by side with the strongest predators of nature.

Commercial 1: Magnum Double, Release The Beast: Panther

General Description

We see a street view. A sexy woman with black hair, white skin and blue eyes, dressed from

head to toe in black, appears on the street. She takes a bite of the magnum in her hand and a black panther appears next to her. The woman first, then the panther, licks her mouth with her tongue in close-up. As they pass by a restaurant, the employees inside leave their jobs enchanted and stare the woman and the panther.

Significations

The woman we see in the ad is extremely feminine and sexy. The black color she wears represents the mystery and passion inside of her. After the woman bites the magnum, a black panther starts walking next to her (Fig. 2). The panther signifies the repressed feelings of the woman. What she can't dare to show is her own image, her strongest side. The most ferocious and savage form of the femininity of the woman is revealed by this animal sign, which is the most primitive sense of human.



Fig. 2

After the first bite, this sexy woman has now rediscovered the strengths of her femininity. Licking the mouth with the tongue again points to a sexual connotation and femininity. This tongue licking sign has a symbolic meaning used to provoke sexual feelings in humans (Fig. 3).

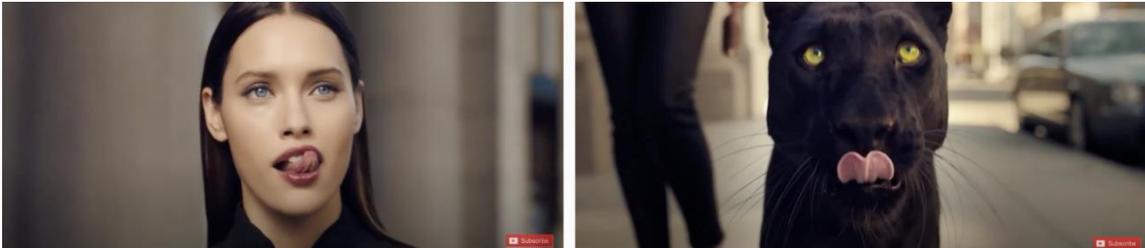


Fig. 3

From that moment on, she has been walking down the street in an extremely confident and overconfident way. From that moment on, she has been walking down the street in an extremely confident manner (Fig. 4). Where the woman passes, nobody can stay away from her attraction. She fascinates everyone by attracting with her magnetic aura.

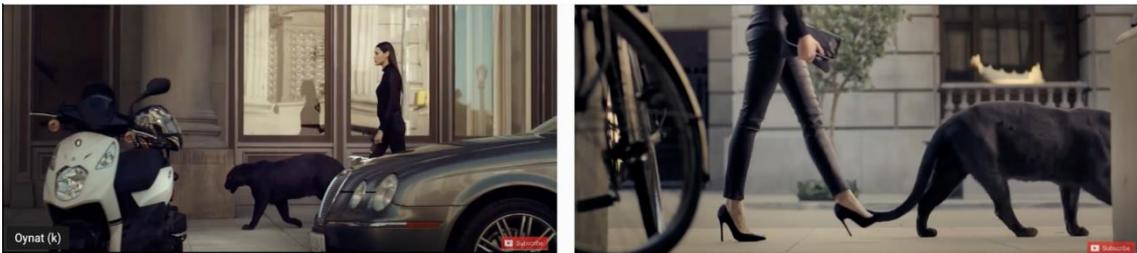


Fig. 4

Restaurant workers admire this supernatural beauty with their mouths wide open (Fig. 5). The slogan "Release the Beast" and "Dare to go Double" is on the screen. Beast' signifies the wild instinct of a woman, who can reveal the wild side she holds in. Although the word 'double' here signifies to Magnum's double crack ice cream in the literal meaning, it actually means "dare to walk with the wild animal inside" in the secondary meaning. This is the meaning of myth level.

**Fig. 5**

Signs: Woman, biting Magnum, panther, licking mouth, restaurant workers

Connotation:

Woman in black: Femininity and sexiness, the proximity to panther in look.

Biting Magnum: The sense of pleasure

Black Panther: Woman's inner feelings: passionate, assertive, strong characteristics

Licking mouth: A sexual connotation and hedonism

Restaurant workers: Public perception/reaction

Myth: Dare to walk with your wild side. Realize the inner power of your womanhood. Release your strong inside and dare more for everything. A manifesto and rebellion of woman's femininity, sexiness and strength. Woman is the most powerful and pleasurable creature ever created. She only needs to discover her inner strength. Magnum stands to empower woman.

Commercial 2: Magnum Double, Release The Beast. Shark

General Description

A sexy woman walks closer to one of the windows in the aquarium. She wears a leather blue jacket, in a very casual look, and holds a Magnum Double ice cream on her hand. She comes close to the shark and puts her hand on the glass toward to its head. At the same time, the shark approaches to the woman and meets eye to eye. The woman's eyes appear in the last scene.

Significations

The woman walks confidently towards the pool of shark in the aquarium. There is an imagery scene as if she is walking in the ocean surface. The woman's gaze is very sharp and fearless. Woman's hand, holding the ice cream is above (Fig. 6).

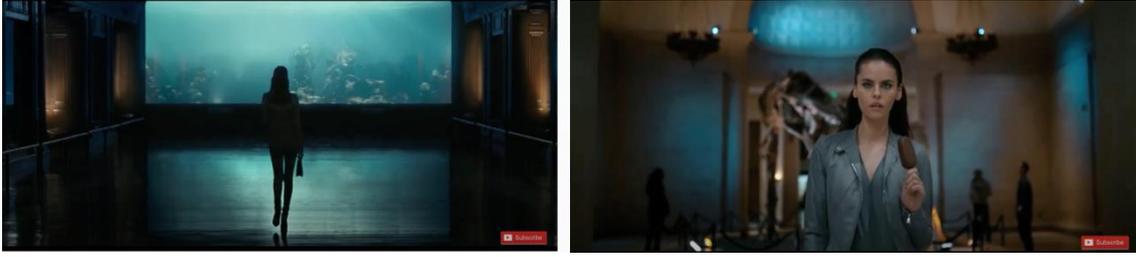


Fig. 6

In the next scene, the woman raises her hand to the window and greets the shark as if she is greeting a very close friend. The shark approaches the woman, as if it recognizes her. They come very close to each other. They look head-to-head into each other's eyes (Fig. 7). The shark, the most powerful and predator animal of the ocean, is the reflection of woman's own strength. The shark is the creature that best expresses the wild side in a woman. The ability to sharply smell and analyze the situation, to be a ruthless and master hunter represent the primitive cognition of the woman. She meets her own cognitive abilities and dominates these senses by her hand as if controlling them.



Fig. 7

Signs: Woman, holding Magnum, shark, hand, touching to the glass, eyes

Connotation:

Woman in blue leather jacket: Femininity and sexiness, proximity to the shark in look.

Holding Magnum: The sense of pleasure, holding a power, driving force

Shark: Woman's inner feelings: fast, wild, very strong senses

Hand: Greeting her own self, meeting herself again, controlling her abilities

Touching to the glass: Touching to own self, accepting it and making peace with it

Eyes: Keen vision, foresight, determination

Myth: Dare to walk with your wild side. Realize the inner power of your womanhood. Release your strong inside and dare more for everything. A manifesto and rebellion of woman's femininity, sexiness and strength. Woman is the most powerful and pleasurable creature ever created. She only needs to discover her inner strength. Magnum stands to empower woman.

Commercial 3: Magnum Double, Release The Beast: Buffalo

General Description

An invitation scene and a crowd has seen from the top. On the red carpet, the attention focuses on a very attractive woman and to her partner next to her. This woman is walking with a giant buffalo beside of her. It is not a kavalı accompanying her, but an ugly animal. They both walk proudly on the red carpet with great confidence. All journalists start taking photos of them and the guard who checks the invitations stays in a daze looking at the woman and the predator next to her. The woman hands her invitation to the man's face and enters to the hall with no words.

Significations

We see a very elegant woman walking on the red carpet. While normally there should be a man accompanying her, there is a giant buffalo instead (Fig. 8). Here, the buffalo represents the woman's self-confidence. The reason of her walk with a great confidence is the strength she discovered in her own being.

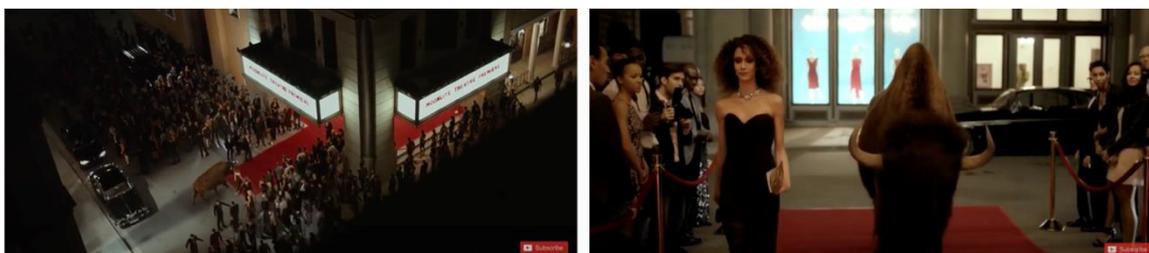


Fig. 8

The buffalo is one of nature's most dangerous animals, and buffaloes even could kill lions. This animal is fearless and does not escape, they turn to the face of their enemies and look into their eyes. Woman's attitude is like the characteristics of this animal. Woman walks through crowds with confidence. She looks in to the man's eyes with a mocking smile at the last scene (Fig. 9).



Fig. 9

Signs: Woman, holding Magnum, buffalo, walking on the red carpet, man

Connotation:

Woman: Femininity and sexiness, proximity to the shark in look.

Holding Magnum: The sense of pleasure, holding a power, driving force

Buffalo: Woman's inner feelings: Dangerous, strong, fascinating, self-confidence

Walking on the red carpet: Glory, grandeur, reputation, appreciated personality, dominant character, independent and self-sufficient personality

Man: A stunned man, who can't believe what he sees. He is unresponsive to woman's power and realizes his own weakness against her

Myth: Dare to walk with your wild side. Realize the inner power of your womanhood. Discover your strenght hidden inside and dare more for everything. A manifesto and rebellion of woman's femininity, sexiness and strength. Woman is the most powerful and pleasurable creature ever created. She only needs to discover her inner strength. Magnum stands to empower woman.

Commercial 4: Magnum Double, Release The Beast: Russian Wolf

General Description

We see a tall blond Russian woman, walking down the street. Her clothes are casual and shabby. She carries a backpack on her back. The woman walks with a Russian wolf beside her. They both stops in front of a shop window. This is a classic motorcycle shop window. At that moment the sound of the engine is heard loudly. Meanwhile, the woman licks Magnum while looking at the motorcycle. At the same time as the sound of the engine roars, the wolf begins to howl. The woman feels great pleasure while staring the motorcycle.

Significations

In this ad, we see the blonde Russian model with a wolf of her own race, walking side by side. Different from the other scenes, there is a second metaphor is made besides the animal (wolf). this metaphor is a motorcycle. Motorcycle represents masculine power of woman, who instinctively yearns for man's masculinity. The woman's sense of pleasure with this motorcycle is actually her attraction to a man. This woman is passionate about speed and adventure. She is aware that she is so capable to attract people quickly, when she drives this vehicle. In the meantime, the woman bites Magnum Double and we hear the sound of the engine running with the bite. At the same time, the woman bites her ice cream and we hear the sound of the engine running with the bite (Fig. 10). In this howl, it is seen the repressed feelings of the woman released by the wolf image.



Signs: Woman, holding Magnum, wolf, walking on the red carpet, man

Connotation:

Woman: Femininity and sexiness, proximity to the Russian wolf in nationality

Wolf: Woman's inner feelings: Manly, smart, curious, fast, awake

Licking ice cream: A sexual connotation and hedonism

Motorcycle: The self-image that the woman really wants to be, masculinity, passionate about

speed and adventure, pushing the limits, sexual attraction

Myth: Dare to walk with your wild side. Realize the inner power of your womanhood. Release your strong inside and dare more for everything. A manifesto and rebellion of woman's femininity, sexiness and strength. Woman is the most powerful and pleasurable creature ever created. She only needs to discover her inner strength. Magnum stands to empower woman.

Commercial 5: Magnum Double, Release The Beast: Eagle

General Description

In the first scene, we see a night party on top of a skyscraper. A beautiful woman is standing with a magnum in her hand and takes a bite. After this bite, the woman is immediately noticed by a man. The man leaves the woman next to him and walks towards to the woman. At that moment, an eagle appears in the sky and lands on the woman's arm. The bird crows bitterly to the man. Then the man stops and takes a step back.

Significations

The moment the woman bites the ice cream, she draws attention. A man sees the woman from among the crowd. The woman fascinated the man. Here the man's gaze signifies to a great passion. He looks at the woman with lust and approaches her (Fig. 11), straightening his hair with his fingers. This act of the man signifies a sexual attraction.

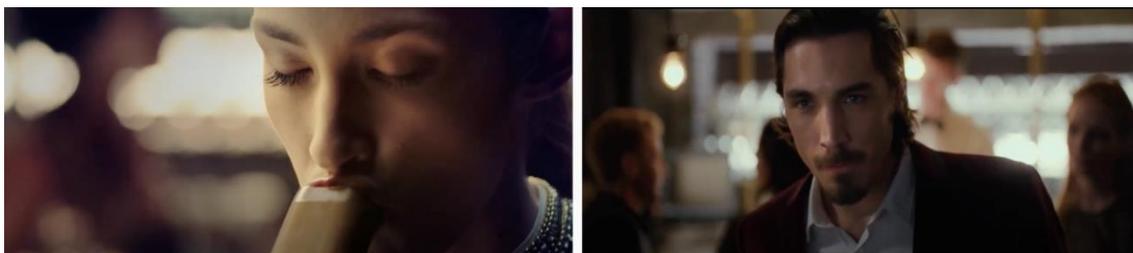


Fig. 11

Men and women come face to face. The woman looks at the man without an expression. We see the eagle approaching to scare the man. The eagle is the predatory animal inside the woman and tries to protect her from the male's gaze. While the woman was a prey, before biting the magnum, she is now risen to the hunter position. After all, the two hunters are facing each other. Both have reached the same level of strength and one of them must move away. The emerging power and ferocity of the woman pushes the man away. This situation reminds us of power struggles in the wild. In primitive nature, the always powerless yields to the strong. What is signified in this scene is the man's withdrawal from the power of the woman and his departure from there (Fig. 12).

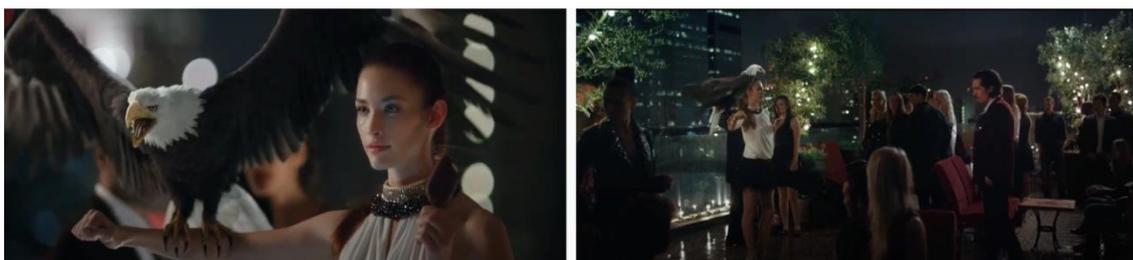


Fig. 12**Signs:** Woman, biting ice cream, eagle, man**Connotation:****Woman:** Femininity and sexiness, proximity to the Russian wolf in nationality**Holding Magnum:** The sense of pleasure, holding a power, driving force**Eagle:** Woman's inner feelings: Sharp vision, focusing on target, determination, cold-bloodedness, wild**Biting ice cream:** A sexual connotation and hedonism**Man:** Masculine perception of women as a powerless being, strong and hunter.**Myth:** Dare to walk with your wild side. Realize the inner power of your womanhood. Release your strong inside and dare more for everything. A manifesto and rebellion of woman's femininity, sexiness and strength. Woman is the most powerful and pleasurable creature ever created. She only needs to discover her inner strength. Magnum stands to empower woman.**Commercial 6: Magnum Double, Release The Beast: Female Lion versus Male Lion****General Description**

In an empty street, an attractive blonde woman appears walking with a lioness beside her. The woman is holding a Magnum. From across the corner, a handsome man walks towards the woman with a male lion with him. They meet in the middle of the street and look at each other. There are a few inches between them. The lioness and the lion also face to each other. First the male lion then the lioness roar. On the last screen, close-up faces of man and woman in profile cover the screen. Packshot appears on the screen. 'Release the beast, Dare to go double'.

Significations

An open power struggle is taking place here. The moment the woman and man meet is a confrontation. It is a planned show of strength on the stage. They both walk with their wildest selves, released the beast inside. The predators that walk with them signify their true ego behind their physical looks. This stage is a battlefield of man and woman. They both have complete confidence. It is the first time that the power that women suppresses is so strong and challenges men. It is clear that this challenge will be very harsh and bloody. We can also see a feminist issue here. There is no superiority in this challenge because the same animal represents both gender. The unequal physical characteristics of women with men are equated with the woman's realization of her own strength. Nobody is superior than other anymore. Lioness signifies the inner power of woman. The both wild animals signify the primitive instincts of human being.



Fig. 13

When they got closer to each other, a great sexual attraction starts. This attraction can be seen very clearly in the passionate glances of men and women at each other (Fig. 14). When the man and woman are a few inches away of each other, their eyes speak as if they made a secret agreement. Man accepted woman's strength. However, there is a feminist approach addressing women in this advertisement. The woman's discovery of her femininity is not just about her physical beauty, but about all her strong feelings she could not dare so far. Magnum gives the woman the courage she needs to be self-aware and release the beast. The beast is the one she always wanted to be, but could not dare.



Fig. 14

At last scene, there are the senses of passion, pleasure and love between two gender. Both the love and the war between them will be very hot and tough. The woman combined her sexual desires with the powers of male nature and created a new female image.



Fig. 15

Signs: Woman, man, biting ice cream, lioness, lion,

Connotation:

Woman: Femininity and sexiness; confidence, strength, hunter

Man: Masculinity strength; strength and hunter

Holding Magnum: The sense of pleasure, holding a power, driving force

Lioness: Woman's inner feelings: king of beasts, protecting their territories,

Lion: Man's inner feelings: king of beasts, protecting their territories, leader

Roaring: Sign to keep their own territory safe and not allowing others get in, show of strength, being superior and leader

Dare to go double: Always try to do more, do not be afraid, be courageous, challenge anything that will keep you away from it

Myth: Dare to walk with your wild side. Realize the inner power of your womanhood. Release your strong inside and dare more for everything. A manifesto and rebellion of woman's femininity, sexiness and strength. Woman is the most powerful and pleasurable creature ever created. She only needs to discover her inner strength. Magnum stands to empower woman.

Results

Magnum is much more than an ice cream. Magnum turned tasting ice cream into a pleasure. And the feature that distinguishes it from its competitors, which is called 'pleasure maker'. The brand has opened pleasure stores in many cities, where you can design your desired ice cream. So the brand has based all its advertising strategies on hedonism. In this commercial series, magnum focused on people who wanted to 'release the beast' of magnum addicts, under a creative concept of different tastes. Consumers would discover what their beast is to ensure the awareness of which one. The connotation attributed to ice cream is supported and overlapped with the phenomenon of women. Because the image of woman is one of the most important pleasure factor used in advertising. To support this phenomenon, it was suggested that the pleasure in a woman is best signified by her wild side. The significations representing this wild side was determined as the most predatory animals of nature, which are a panther, wolf, eagle,

lio and shark. According to Roland Bathes' semiotic model, each of these animals is a signification (sign) and has connotations. The semiotic systems in the advertisement were created with the following principles determined by Barthes. The animal sign is determined by Barthes' principle of 'similarity' (proximity). The hegemony struggle between man and woman is determined by principle of 'opposition'.

When they all come together, they form a Myth. This myth is a third-level signification and is the ultimate term in semiotics. Characteristic features of each predator has been attributed to inner strength of the women. In terms of the third level, this power corresponds to the fact that the woman activates the feeling of pleasure. In the third level sense, this power reveals the pleasurable sexuality of the woman. Because hedonistic signs always arouse desire and curiosity in people. In each concept of commercials, attractive models are seen proudly walking with "animals that symbolize the strong and assertive side they hold inside" when they bite the Magnum Double. The animals featured in the campaign accompany the actors as a metaphor for the passionate, sexy and strong character women all hide inside. This situation overlaps with Berger's following statement as cited in the literature: "The woman has to watch herself endlessly. She always walks side by side with her inner self. His own existence is completed by the feeling of being liked by someone else." (Berger, 2011: 46).

Magnum as a pleasure maker brand, invites ice-cream addicts to daring to do more, breaking the routines, crossing borders, realizing inner power of their femininity. This is a great manifest and rebellion of woman's femininity, sexuality and strength. The woman audiences are not Magnum's only target, but here the brand stands for feminism as well. Although the brand identifies women with ice cream as a source of pleasure, we see it in a feminist attitude here. Woman is the most powerful and pleasurable creature ever created. She only needs to discover her inner strength. In that point Magnum stands to empower woman.

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