

The Meaning World of Guerrilla Marketing Campaigns through Semiotic Analysis

Göstergebilimsel Analizlerle Gerilla Pazarlama Kampanyalarının Anlam Dünyası

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ABSTRACT

Guerrilla marketing is an innovative and unconventional approach to advertising that aims to create a lasting impact on consumers through creativity and surprise. Unlike traditional advertising strategies, guerrilla marketing relies on symbolic and unexpected methods to attract consumer attention and increase brand engagement. This study aims to examine guerrilla marketing campaigns through semiotic analysis to reveal the impact of visual and textual elements in advertising content on consumer perception. The importance of this study lies in revealing how the symbols and meanings used in advertising shape consumer perception beyond the superficial appeal of advertisements. In this context, the study reveals how brands construct meaning through innovative advertising strategies and contribute to marketing communication. The study uses Roland Barthes' semiotic framework to evaluate the elements of literal meaning, connotation, metaphor and metonymy in guerrilla marketing advertisements. A purposive sampling technique was used in the study, and 21 advertisements from various sectors such as automotive, cosmetics, food, beverage and consumer goods were analyzed. The findings show that guerrilla marketing campaigns can effectively mobilize consumers through symbolic meanings, emotional triggers and cultural references. Moreover, the synergy of visual and verbal elements can increase message memorability and consumer engagement. This study provides a semiotic perspective on guerrilla marketing and offers practical suggestions for marketers and advertisers to design more effective campaigns.

Keywords: Guerrilla Marketing, Ambient Advertising, Semiotic Analysis, Creativity, Visual Analysis

ÖZ

Gerilla pazarlama, reklamcılık sektöründe yaratıcılık ve sürpriz unsurlarıyla tüketiciler üzerinde kalıcı bir etki yaratmayı amaçlayan yenilikçi ve sıra dışı bir yaklaşımdır. Geleneksel reklam stratejilerinden farklı olarak gerilla pazarlama, tüketici ilgisini çekmek ve marka etkileşimini artırmak için sembolik ve beklenmedik yöntemlere dayanmaktadır. Bu çalışma, gerilla pazarlama kampanyalarını göstergebilimsel analiz yöntemiyle inceleyerek, reklam içeriklerinde yer alan görsel ve metinsel unsurların tüketici algısı üzerindeki etkisini ortaya koymayı amaçlamaktadır. Bu çalışmanın önemi, reklamların yüzeysel çekiciliğinin ötesinde reklamcılıkta kullanılan semboller ve anlamların tüketici algısını nasıl şekillendirdiğini ortaya koymasında yatmaktadır. Bu bağlamda çalışma, markaların yenilikçi reklam stratejileri aracılığıyla anlamları nasıl inşa ettiklerini ortaya koymakta ve pazarlama iletişimi alanına katkı sağlamaktadır. Çalışmada, Roland Barthes'in göstergebilimsel çerçevesi kullanılarak, gerilla pazarlama reklamlarındaki düz anlam, yan anlam, metafor ve metonimi unsurları değerlendirilmiştir. Çalışmada amaçlı örnekleme yöntemi kullanılmış ve otomotiv, kozmetik, gıda, içecek ve tüketim malları gibi birçok sektörden 21 reklam analiz edilmiştir. Bulgular, gerilla pazarlama kampanyalarının sembolik anlamlar, duygusal tetikleyiciler ve kültürel referanslar aracılığıyla tüketicileri etkili bir şekilde harekete geçirebileceğini göstermektedir. Ayrıca görsel ve sözel unsurların sinerjisinin mesajın akılda kalıcılığını ve tüketici etkileşimini artırabileceği ifade edilebilir. Bu çalışma, gerilla pazarlama üzerine göstergebilimsel bir bakış açısı sunarak, pazarlamacılar ve reklamcılar için daha etkili kampanyalar tasarlamaya yönelik pratik öneriler sunmaktadır.

Anahtar Kelimeler: Gerilla Pazarlama, Ortam Reklamcılığı, Göstergebilimsel Analiz, Yaratıcılık, Görsel İnceleme



Introduction

The marketing world needs to be constantly renewed with consumer preferences, the evolution of in communication channels and technological advances. This change requires brands to constantly review their strategies for interacting with consumers and attracting attention. Traditional marketing strategies and more than traditional communication efforts may be required for brands to stand out among the intense communication messages. Therefore, brands seek new and more creative ways to connect with consumers. This is where alternative and creative marketing methods, such as guerrilla marketing, help brands stand out from their competitors and attract consumers' attention.

Guerrilla marketing, unlike traditional marketing strategies, is a method that aims to attract the attention of consumers with extraordinary and impressive campaigns. This method helps brands to leave a permanent mark in the minds of consumers by using creativity and elements of surprise. However, in-depth analyses are needed to understand the effectiveness of guerrilla marketing strategies and to make these strategies more effective.

Previous studies in the literature have examined the visual and verbal elements of traditional advertising methods, such as outdoor advertising and print advertisements, and investigated the effects of these elements on consumer behaviour (Gai, 2022; Wang, 2021; Robertson et al., 2021; Attar, 2015; Oputa et al., 2019; Damaskinidis et al., 2018; Zhang, 2019; Song et al., 2022). Research on guerrilla marketing has examined the effects of this strategy on brand image, consumer behaviour and purchase intentions and highlighted its potential to promote environmental sustainability (Barbosa et al., 2018; Gökerik et al., 2018; Nugroho & Hermawan, 2022; Gupta & Singh, 2017; Ahmed et al., 2020; Lubyte, 2021). This study fills a gap in the literature by analysing guerrilla marketing strategies from a semiotic perspective. Most of the studies in the literature have not focused on an in-depth analysis of the visual and verbal elements of guerrilla marketing.

This study uses semiotic analysis to understand the effectiveness of guerrilla marketing strategies and examines the effects of symbols and meanings in the content of advertisements on consumer behaviour. Semiotic analysis in this study differs it from other studies in some respects. First of all, semiotic analysis enables a deeper examination of the effects of symbols and meanings in the content of advertisements on consumer behaviour. This situation supports the understanding of advertisements' effects on consumers' subconscious minds and their surface effects. Second semiotic analysis reveals multi-layered communication strategies by evaluating the linguistic and visual elements of advertisements together. This provides an understanding of how advertisements' verbal and visual messages come together and how they work together. Third semiotic analysis also considers the cultural and social contexts of advertisements. This helps to understand the impact of advertisements on different cultural groups and how these groups interpret the advertisements. Finally, semiotic analysis is a powerful tool for evaluating the effectiveness of creative advertising strategies. This helps advertisers to identify which creative elements are more effective and shape future campaigns accordingly. These differences in the study make it possible for the study to contribute to the literature to explain and improve the effectiveness of guerrilla marketing strategies.

This study is a powerful tool for predicting how guerrilla marketing strategies are used and their impact on consumers. The study aims to reveal the methods and details that will help advertisers effectively communicate their messages and create campaigns that will impact the target audience. Finally, this study aims to guide advertisers in effectively promoting their brands and creating meaningful connections with consumers.

Literature Review

In this section, the concept of guerrilla marketing and the concept of semiotics are examined. At the end of the section, studies in the literature on guerrilla marketing are mentioned.

Guerilla Marketing

Guerrilla marketing, a type of outdoor advertising, stands out as a method that does aim to attract consumers' attention by using creativity and surprise elements with non-traditional methods and low budget (Yüksekbilgili, 2011). Semiotic advertising studies aim to understand how signs, symbols and meanings in advertising affect consumer perceptions and behaviours (Horzum, 2011). Such analyses help to understand the effectiveness of the strategies used in advertising and their impact on consumer behaviour.

Outdoor advertising includes promotional activities in open spaces, such as billboards, posters and signs targeting a broad audience (Chung et al., 2021). Guerrilla marketing and ambient advertising, are forms of marketing that often involve creative and unexpected approaches to attract consumers' attention, often in the form of outdoor advertising. Guerrilla marketing aims to create memorable and unusual campaigns that generate interest and word-of-mouth publicity (Hutter & Hoffmann, 2011). Ambient advertising, on the other hand, aims to surprise and fascinate audiences in unexpected places by integrating with everyday environments (Othman, 2020). These types of advertising often blur the line between advertising and entertainment, seeking to engage consumers in unique ways that traditional advertising cannot achieve. Ambient advertising is recognised as a subset of guerrilla marketing because it involves unusual placements and approaches to reach consumers (Othman, 2020).

The Concept of Semiotics

Semiotics, as used in this study, includes signs and symbols and their interpretation. This field was developed by Swiss linguist Ferdinand de Saussure (Terkan & Tjprc, 2018). However, the importance of semiotics in advertising can be attributed to various scholars and their contributions. For example, in his book *A Theory of Semiotics*, Umberto Eco mentioned that semiotics deals with everything that can be taken as a sign (Yakin & Totu, 2014). The American philosopher Charles S. Peirce stands out for laying foundation for the theory

of semiotics, which is applied in various fields, including advertising. Peirce's semiotic theory has influenced the interpretation of meaning (Metro-Roland, 2009).

Using semiotic analysis, understanding the importance of colours, shapes and cultural symbols in advertising can help marketers create compelling campaigns that resonate more deeply with their target audience. Semiotics, pioneered by Ferdinand de Saussure, can be used as a fundamental tool that allows marketers to create messages beyond words and images to create meaningful connections with consumers.

Semiotic advertising studies aim to understand how the messages conveyed in advertisements can influence consumer perceptions and behaviours. Semiotic analyses of advertisements provide perspectives on the underlying meanings and associations created by advertisements by examining the visual and textual elements (Sing, 2020).

Research on Guerrilla Marketing

Outdoor advertising, such as billboards and public transport advertising, relies heavily on visual communication to attract attention and convey meaning. This form of advertising utilises multi-sensory design to engage with individuals through their senses effectively, strengthening the connection between people and advertisements (Gai, 2022). Semiotics in advertising aims to create a semiotic system that evokes feelings of enthusiasm or obligation to purchase a product that is compatible with consumers' existing knowledge and experience (Wang, 2021). Research shows that outdoor food and beverage advertising can affect public health, particularly by promoting unhealthy products (Robertson et al., 2021). The effectiveness of outdoor advertising, particularly billboards, in conveying messages is enhanced by integrating verbal and visual semiotic modes to engage audiences on the move (Attar, 2015). In addition, the strategic use of semiotics in advertising contributes to bringing advertising creators together with consumers, facilitating effective communication

and influencing consumer behaviour (Opota et al., 2019). In semiotics, the analysis of print advertisements has been of interest, with research focusing on the relationship between layout, symbols, and advertisement interpretation (Damaskinidis et al., 2018). Semiotic theory has been applied to investigate the success of print advertisements for luxury brands and explore the connotations and meanings behind the symbols used (Zhang, 2019). Furthermore, the typographic design of outdoor signage was analysed through a semiotic lens to understand how signs influence consumers' perceptions of restaurant authenticity and willingness to dine (Song et al., 2022).

Guerrilla marketing has been researched in various disciplines. Studies have examined the impact of guerrilla marketing on business-to-business communication (Barbosa et al., 2018), brand image, consumer behaviour and purchase intentions (Gökerik et al., 2018; Nugroho & Hermawan, 2022). Research has also explored the use of guerrilla marketing in promoting environmental sustainability and highlighted its potential for positive social impact (Gupta & Singh, 2017). Additionally, semiotics has been associated with guerrilla marketing trends for sustainable solutions, emphasising the role of brand awareness and technology in the guerrilla marketing process (Ahmed et al., 2020). Studies conducted in Indonesia and Nigeria have investigated the effectiveness of guerrilla marketing on consumer behaviour and purchase intentions (Nugroho & Hermawan, 2022). These studies show that guerrilla marketing can influence consumers' brand perceptions and purchase intentions. Research has also investigated how small and medium-sized businesses can utilise guerrilla marketing principles for brand positioning (Lubyté, 2021).

However, the literature has not clearly articulated the relationship between semiotics and guerrilla marketing. This study aims to fill this gap by demonstrating why semiotics is a suitable analytical tool for guerrilla marketing. Semiotics, focusing on interpreting signs and symbols, provides a robust framework for understanding

the underlying mechanisms of guerrilla marketing strategies. By analysing the visual and textual elements of guerrilla marketing campaigns, this study will show how these elements work together to create effective and memorable advertising.

This study will employ specific semiotic analysis techniques to dissect the components of guerrilla marketing campaigns. Techniques such as denotation and connotation analysis will examine the explicit and implicit meanings of visual and textual elements. Additionally, the study will analyse the use of metaphors, metonyms, and symbols to understand how these elements influence consumer perceptions and behaviours. By integrating these semiotic techniques, the study aims to fully understand how guerrilla marketing strategies can effectively engage and persuade consumers.

Research

Semiotic analysis in advertising involves examining various advertising elements to reveal the messages and underlying meanings conveyed through signs and symbols. This analysis goes beyond the surface level of the visual, auditory or textual cues of advertisements. This type of analysis examines elements such as visual figures, text architecture, language choice, typography and design features to decode the intended messages and associations with the advertised brand or product (Kim et al., 2019; Sjaerodji & Indrawati, 2022).

Semiotic analysis provides a deeper understanding of how concepts such as gender, identity values, luxury, risk and cultural codes are constructed and communicated through advertising (Freire & Loussaief, 2018; Terskikh & Zaytseva, 2021). When conducting semiotic analysis, researchers examine the semiotic structures in advertisements to identify and interpret the implicit meanings and narratives embedded in them (Hirschman, 2003). This analysis examines the explicit content and the ideological and cultural representations conveyed through advertisements (Mahmood et al., 2022). By examining the interaction of words and images,

semiotic analysis reveals how advertising functions as a multimodal genre in which visual and written modes work together to convey specific messages (Dalamu, 2022). In today's digital age, where companies are increasingly basing their business models on digitalisation, growing in the digital world has become more important (Aydemir, 2024). Semiotic analysis is not limited to traditional forms of advertising but also extends to digital platforms. Studies show that semiotic advertising plays a role in effectively communicating sociopolitical messages, even in digital adverts (Agustia & Kurniawan, 2022). Furthermore, semiotic analysis has uncovered the hidden messages behind brands' emotional advertising strategies during significant events such as the COVID-19 pandemic (Chirig, 2023).

In summary, semiotic analysis in advertising is a powerful tool for analysing and interpreting the complex web of signs, symbols and meanings present in advertising. It sheds light on how these elements shape consumer perceptions, cultural norms and societal values.

Roland Barthes' concepts in semiotic analysis play a role in understanding the layers of meaning in advertisements. Barthes introduced the concepts of meaning and connotation into the analysis of signs. While meaning refers to the surface, the literal meaning of a sign, connotation explores the more profound, symbolic meanings associated with the sign (Marscha & Lesmana, 2022). These concepts help to reveal the implicit messages conveyed through adverts. Barthes also discussed the concepts of metaphor and metonymy. Metaphor uses one element to represent another through a symbolic connection, while metonymy establishes a connection between elements based on contiguity or relationship (Rundblad & Annaz, 2010). Understanding these concepts helps us understand how advertisers use language and visuality to evoke specific associations and emotions in consumers.

In visual semiotics, Barthes' theories extend to analysis of visual messages in advertising. The

distinction between encoded visual messages (symbolic) and unencoded visual messages (literal) is crucial. Coded visual messages contain symbols and metaphors that need to be interpreted and add layers of meaning to the advertisement. On the other hand, unencoded visual messages are based on realistic depictions that the viewer can instantly understand (Arif, 2022). By applying Barthes' semiotic framework, analysts can decode adverts' visual and linguistic elements to reveal advertisers' underlying ideologies, values and persuasive strategies. This approach helps to understand how signs and symbols are used in advertising to create meaning and influence consumer behaviour.

In this study, advertisements are analysed using Barthes' semiotic framework. In connotation analysis, the visual and linguistic elements of advertisements will be analysed to reveal the symbolic meanings of these elements beyond their surface meanings. In metaphor and metonymy analyses, the symbolic and relational connections used in the content of the advertisements will be systematically coded and interpreted. Visual elements will be analysed through colours, shapes, and symbols, while linguistic elements will be evaluated using words, sentence structures, and slogans. These analyses will help us understand the effects of advertisements on consumers in more depth and increase the effectiveness of advertising strategies.

The systematic application of these methods will enable a more comprehensive examination of the messages contained in advertisements and their effects on consumer perception. This detailed approach will increase the study's strength and clearly reveal the methodological link between semiotic analysis and guerrilla marketing strategies.

Purpose and Basic Questions of the Research

The primary purpose of this study is to analyse alternative marketing strategies, such as guerrilla marketing, from a semiotic perspective. In this context, the study aims to carry out a semiotic analysis that will provide a deeper understanding

of advertisements by considering the effects of symbols and meanings in the content of advertisements on the possibility of influencing consumers. The focus of the research is on the effects that guerrilla marketing strategies can create and how symbols and meanings in adverts can convey messages to consumers. This analysis aims to support advertisers in promoting their brands effectively and establishing meaningful connections with their target audiences.

What makes this research unique and stands out is that it predicts the effects of symbols and meanings in advertisements on the target audience by examining alternative marketing strategies, such as guerrilla marketing, from a semiotic perspective. The research aims to reveal not only the superficial messages but also the multi-layered meanings underlying the advertisements and the possibility of these meanings shaping the perceptions of the target audience. In this context, using linguistic tools such as metaphor and metonymy will analyse both verbal and visual elements of advertisements, thus contributing to advertisers promoting their brands more effectively and establishing more robust and more meaningful connections with target audiences.

The main questions of the research are as follows:

How do the denotation and connotation analyses of linguistic expressions used in advertisements yield different results?

Which adverts attract the target audience's attention more effectively with the use of connotations?

Which metaphors and metonymies are most frequently used in guerrilla marketing adverts?

How does the combination of visual and verbal elements used in adverts increase the impact of the message?

Which communication strategies are most frequently used in the analysed advertisements?

These questions determine the focus of the study and constitute a basic framework for the semiotic analysis of guerrilla marketing strategies.

Research Method

This study adopted a qualitative methodology, and a semiotic analysis based on Barthes' paradigm was used for data analysis. This analysis method aims to determine the messages that guerrilla marketing advertisements convey to persuade the target audience. According to Barthes' paradigm, the messages conveyed by these adverts were determined. The analyses were made through visual and linguistic indicators selected from the advertisements. These signs were analysed using the literal meaning, connotation, metaphor, and metonymy framework. As one of the pioneers of contemporary semiotics, Barthes aimed to reveal the elements that make up the meaning of the image. In this analysis, the visual and linguistic elements of the image were separated and analysed (Barthes, 2005).

The rationale for using metaphor and Metonymy in a semiotic analysis based on Barthes' paradigm is that these concepts enable an in-depth examination of the layers of meaning in advertisements. Metaphors create solid and lasting effects by comparing a product with something else; for example, in Jeep adverts, metaphors that show the vehicle as a part of nature enable the viewer to associate Jeep with adventure and freedom. On the other hand, Metonymy gives a message about the whole through the part of a product; for example, in a detergent advertisement, only a clean white sock is shown, implying that all laundry is clean. Metaphors and Metonymy enrich visual and verbal expression, attract the audience's attention and make the advertisements memorable. These concepts align with Barthes' paradigm, focusing on the relationship between signs and meaning and helping to analyse the deep structure of advertisements.

Data Sources

The scope of the research focuses on guerrilla marketing advertisements frequently encountered

in digital media. The sample consists of adverts selected using the purposive sampling method. Purposive sampling is a technique commonly used in qualitative research to select participants based on specific characteristics or qualities related to the research objectives (Palinkas et al., 2013). This method involves deliberately selecting individuals, groups, representations, or organisations that can provide rich and in-depth information about the phenomenon under study (Etikan et al., 2016). Researchers focus on information-rich cases to deepen their understanding of the research topic rather than seeking a broad representation (Campbell et al., 2020).

The research focuses only on the semiotic analysis of these guerrilla marketing advertisements. Specific examples were selected since the study will consist of visual analyses, and the number of pages is manageable. The selection method of the examples is explained in detail below:

Data Collection:

Source Identification: Various sources such as the internet, advertising agencies, marketing magazines, and social media channels like Pinterest and video-sharing sites were identified to collect guerrilla marketing advertisements.

Ad Collection: From these sources, adverts were collected using specific keywords (e.g., 'guerrilla marketing adverts'). In addition, advertisements of various brands from different sectors (e.g., automotive, cosmetics, food and beverage) were also included.

-Data Selection Process:

Comprehensive Listing: The collected adverts were compiled into a list. This list includes various examples from different sectors and brands.

Prescreening: The list was prescreened according to specific criteria. These criteria include the advertisement's prevalence, innovativeness, guerrilla marketing techniques, and different

narrative elements (visual and verbal).

Representative Examples: Examples representing different sectors and advertising strategies were selected. For example, cleaning and personal care products such as Windex, NIVEA, and Rejoice; automotive brands such as Jeep and Honda; and food and beverage brands such as Nutella and Sprite.

-Sorting:

In-depth Analysis: The selected advertisements were analysed in detail to determine their suitability for semiotic analysis. This analysis included examining the grammatical and visual expression elements of the advertisements.

Coding and Categorisation: Each advertisement was coded according to specific categories (e.g., metaphor, metonymy, literal meaning, connotation) for the analysis. This ensures that the analysis is systematic and consistent.

Weeding and Final Selection: Advertisements that were semiotically rich and worth analysing were shortlisted. At this stage, adverts that did not meet the previously determined criteria or did not provide sufficient data were eliminated.

To address the critique, guerrilla marketing advertisements were defined as those that use unconventional and creative strategies to capture consumer attention and create memorable brand experiences. The selection criteria for these advertisements included their innovative approach, the use of guerrilla marketing techniques, and the presence of both visual and verbal narrative elements.

The rationale for selecting 21 advertisements is based on the need to have a diverse yet manageable sample size that allows for in-depth and multi-layered semiotic analysis. This sample size was used to understand guerrilla marketing strategies across different industries comprehensively. By including advertisements from various sectors

such as automotive, cosmetics, and food and beverage, the study ensures a broad representation of guerrilla marketing practices, enhancing the generalizability of the findings.

Findings

In the research, advertising visuals were analyzed within the framework of the concepts of literal meaning, connotation, metaphor, metonymy, and communication dimensions. In the analysis, examples of guerrilla marketing in the production sectors include cleaning, cosmetics and chemicals, small household appliances, stationery, clothing, automotive, food and furniture sectors. The service sector examples included examples from areas such as logistics, food retailing and insurance.

Figure 1

Windex Glass Cleaner Guerrilla Marketing Example



In the Windex advertisement in Figure 1, several dimensions were evaluated within the framework of different grammatical and visual expression concepts. The denotation of the ad is to show how well Windex glass cleaner cleans glass surfaces. The ad has a simple and clear message: "Clean your windows with Windex".

The connotation is that the ad emphasizes the use and impact of the product in everyday life by imitating a real-life situation. The fact that the part behind the bottle is transparent while the rest is blurred creates the impression that the part behind the glass is also cleaned. This symbolizes Windex's adequate cleaning power.

The metaphorical meaning of the ad is that Windex's glass-cleaning power makes it seem as if the glass does not exist. This may bring to mind the metaphor of "invisibility" or "transparency". When Windex is used, the windows become so clean that they become almost invisible.

The metonymy is that the Windex brand is identified with "cleanliness" and "clarity" in general, not just glass cleaner. The message is conveyed that using Windex means not only glass cleaning but also general cleaning.

In addition to these linguistic dimensions, the visual narrative of the advertisement is also essential. The section behind the bottle symbolizes the effectiveness of the product. At the same time, elements taken from real life, such as the person waiting at the bus stop and the taxi in the background, reflect the reality-like aspect of the advertisement.

Figure 2

NIVEA Cream Guerrilla Marketing Example



The advertisement of the NIVEA brand in Figure 2 was evaluated in several dimensions within the framework of different grammatical and visual expression concepts. Denotation refers to the surface meaning of the advertisement in the image. This advertisement has a blue sofa with the "NIVEA" logo. In denotation, it seems to represent a product of the NIVEA brand.

The connotative meaning is the symbolic or figurative meaning. The sofa symbolizes comfort

and convenience, which can be associated with the convenience and comfort provided by NIVEA's skin care products. In addition, the fact that the part on the sofa that says "goodbye to cellulite" is flat and the part without the NIVEA logo is bumpy contains the promise of achieving smooth and cellulite-free skin if the product is used.

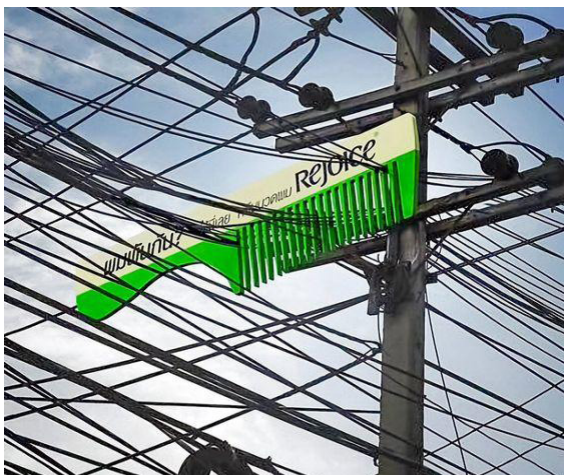
Metaphor is the art of comparing one thing to another. The sofa often represents home comfort, implying that NIVEA's products offer "home-like" comfort.

Metonymy is when a part of something represents the whole. The NIVEA brand is often associated with skincare, and this sofa reinforces the idea that the brand represents comfort and quality.

In the linguistic/verbal message dimension, the text "NIVEA" directly represents the brand, while "goodbye cellulite" implies an anti-cellulite product. In the encoded visual/visual message (symbolic) dimension, the colour blue is frequently used in NIVEA's packaging and is identified with the brand identity. It is also possible that blue evokes feelings of peace and trust. In the unencrypted visual/visual message (verisimilitude) dimension, the sofa is depicted as a real object, giving the viewer a familiar sense of comfort.

Figure 3

Rejoice Shampoo Guerrilla Marketing Example



The advertisement of the Rejoice brand in Figure 3 was evaluated in terms of different grammatical and visual expression concepts. The denotation shows a green comb with the word "Rejoice" written on it among countless tangled electric cables against a cloudy sky.

The connotation is that the advertisement evokes the idea of managing or solving complexity. Like combing hair, the comb and the Rejoice shampoo brand are metaphors for organizing complex situations.

As a metaphor, the comb represents the ability to organize complex situations or find solutions in complex scenarios. Electrical wires can symbolize the complexities of life, and the use of Rejoice shampoo is shown as a means of organizing these complexities.

Metonymically, the comb represents personal care or organizing products. The word "Rejoice" represents a feeling of happiness or satisfaction and can be associated with the effect of the product.

In the linguistic/verbal message dimension, "Rejoice" conveys happiness or satisfaction. In the encoded visual/visual message (symbolic) dimension, the comb and the brand symbolize the ability to find solutions in complex scenarios. Electrical cables are shown as the complexities of life, and the comb is a tool to fix these complexities.

In the unencrypted visual/visual message (realism), the scene in the image is unrealistic because combs are not usually found in electrical installations. However, the realistic depiction of the comb and cables reminds viewers of the product's real-life use. The advertisement emphasizes the effectiveness of the product in solving complex situations by using visual and verbal elements.

Figure 4

Frontline Guerrilla Marketing Example



The advertisement of the Frontline brand in Figure 4 was evaluated within the framework of different grammatical and visual expression concepts. The denotation of the advertisement is the depiction of a large golden retriever dog lying down and scratching.

As a connotation, it can be associated with the human figures standing on the dog and the product name "FRONTLINE flea & tick spray" under the slogan "Get them off your dog". Metaphorically, human figures stand on the dog and represent parasites such as fleas or ticks.

Metonymy-wise, the human figures are standing on the dog, which functions as a "space". The ad's text includes the phrase, "Get them off your dog". This implies that the product removes parasites such as fleas and ticks from the dog.

In the unencoded visual/visual message (lifelike) dimension, the image depicts an ample advertising space in a real shopping mall or public place. The atmosphere of the space in which the advertisement is located is also essential in this lifelike dimension.

The advertisement of the 3M brand in Figure 5 was evaluated within the framework of different grammatical and visual expression concepts. The denotation of the ad is that the 3M safety glass is covered with a pile of money, implying that it is strong enough to protect valuables.

Figure 5

3M Guerrilla Marketing Example



As a connotation, the large amount of money behind the glass symbolizes wealth and security. The use of this glass suggests that valuable assets can be protected. Metaphorically, money represents something of value or needs to be protected, and the glass represents the barrier between valuables and potential threats.

Metonymically the pile of money is used metonymically. Protecting money with security measures such as glass produced by 3M represents wealth or valuables being well protected. As a linguistic message, the text "3M Safety Glass" communicates directly to the target audience what the product is.

In the encrypted visual/image message dimension, the message that the large amount of money visible behind the glass is safe from damage symbolically conveys the strength and reliability of the 3M product. In the unencrypted visual/image message dimension, the realistic depiction of stacked banknotes reminds us of real-life situations where this glass is used to protect valuables safely.

When the visual details of the ad are analyzed, it is seen that a transparent glass panel with the inscription "3M Safety Glass" is surrounded by many stacks of banknotes. This screen is mounted on metal poles at the sidewalk's edge next to a building. Reflections indicating the transparency of the glass can be seen on both sides, while the glass shows no signs of damage or tampering. In the background, part of a building with window reflections can be seen.

Figure 6

Pattex Glue Guerrilla Marketing Example



The advertisement of the Pattex adhesive brand in Figure 6 was evaluated within the framework of different grammatical and visual expression concepts. The image shows a Pattex brand adhesive hanging from a crane hook, making it look like an automobile is glued underneath. This indicates the extraordinary adhesive strength of the adhesive. As a connotation, the ad implies that the adhesive is strong enough to hold small and heavy objects. This creates a positive impression of the reliability and performance of the product. As a metaphor, the exaggerated scenario used in the advertisement emphasizes that the adhesive is "strong enough to hold the car in the air". As a metonymy, the automobile and construction equipment used in the visual represent the power and industrial use of the adhesive. As a linguistic message, although there is no direct verbal communication in the visual, the brand name "Pattex" and its recognition provide linguistic communication about the product itself.

In the encoded visual/image message dimension, the advertisement's message is the use of objects that are not usually found together, such as a car and a tube of glue, to convey the quality of the product without words. The non-coded visual/image message dimension emphasizes how believable and realistic a scene that is impossible in real life looks. This analysis shows how the ad is creatively designed and how visual elements are used to emphasize the strength and reliability of Pattex adhesive. It can be stated that the advertisement

succeeded in attracting the viewers' attention and effectively conveying the brand's message.

Figure 7

Siemens Mixer Guerrilla Marketing Example



The advertisement of the Siemens mixer in Figure 7 was evaluated within the framework of different grammatical and visual expression concepts. At the centre of the advertisement is a large Siemens mixer model, which is depicted as wrapped around a cylindrical building with glass windows.

The mixer is larger than the building, implying power or high performance. Underneath the mixer is the inscription 'Caution!' followed by 'Mixes at 16000 rpm. The new Siemens MQ 95550.' The Siemens logo is prominently visible both above and below the advert.

As a connotation, the large mixer is presented as a powerful and impressive product, while the building with glass windows evokes modernity and technology. The expression 'Attention!' aims to attract the viewer's attention. The size of the mixer symbolises power and performance, and the Siemens logo can be associated with quality and reliability.

As a linguistic message, the advert's text emphasises the mixer's ability to mix quickly. In the encoded visual/image message dimension, the size of the mixer and its proportion to the building represent a powerful and impressive product. In the unencoded visual/image message dimension, the realistic advertisement portrayal helps the viewer understand the product better.

This analysis shows that the Siemens mixer is presented as a robust, modern and high-performance product. The design and text of the advertisement aim to attract the audience's attention.

Figure 8

Stabilo Boss Pens Guerrilla Marketing Example



The Stabilo Boss brand pen advertisement in Figure 8 was evaluated within the framework of different grammatical and visual expression concepts. The image is designed as a large Stabilo Boss yellow highlighter pen placed on the side of an escalator. The denotation of the advertisement shows the product itself; in short, a highlighter pen. As a connotation, the positioning of the advert emphasises how large and eye-catching the pen is by comparing the moving part of the escalator to the tip of the pen. As a metaphor, the size of the pen is exaggerated while at the same time pointing to the 'big' and 'inexhaustible' effect of the product. In terms of metonymy, since the Stabilo brand is generally associated with quality writing instruments, this large pen image represents the general perception of the brand. In the linguistic/verbal message dimension, the text 'Stabilo Boss' directly represents the product and the brand.

In the encoded visual/visual message dimension, integrating the pen form with the ladder aims to leave a solid and lasting impression of the product on the audience. In the unencoded visual/visual message dimension (resemblance to reality), the advertisement aims to attract the viewer's attention and create a sense of reality by

resembling an actual Stabilo Boss pen. The main object in the visual is designed as a vast yellow Stabilo Boss highlighter pen. The pen seems to be inclined towards the viewer, and its tip seems to be moving.

Figure 9

Adidas Shoes Guerrilla Marketing Example



The advertisement of the Adidas brand in Figure 9 was evaluated within the framework of different grammar and visual expression concepts. The image shows a structure resembling an Adidas shoe box. As a connotation, the giant shoe box implies that Adidas offers a wide range of products or 'big' experiences in its stores. The building or structure is a metaphor for a space with Adidas products inside. The shoe box represents the Adidas brand and its products.

In the linguistic/verbal message dimension, the text next to the box gives a verbal message about the brand. In the encoded visual/communication dimension, the building design symbolises the content itself and how it is presented. In the unencoded visual/signal (similarity to reality) dimension, the Adidas shoe box's realistic design directly resembles reality and makes the advertisement recognisable.

This advertisement has a symbolic structure representing the shoe box packaging and its contents. At the same time, since it resembles a realistic shoe box, it stands out with its instantly recognisable feature.

Figure 10

Nike Guerrilla Marketing Example



The advertisement of the Nike brand in Figure 10 was evaluated within the framework of different grammar and visual expression concepts. The bench in the visuals is equipped with the word 'RUN', the lettering, and Nike's famous Swoosh logo. In a literal sense, this appears to be a seat. However, in its connotation, the word 'RUN', associated with Nike's brand identity, evokes movement, action and running. The image of the Nike brand associated with energy and sport constitutes the connotation here. Metaphorically, the bench evokes running instead of sitting and has become a symbol for running, in line with Nike's slogan 'Just Do It'. Regarding metonymy, the bench, a fixed object usually associated with resting, is used instead of running as an activity. In the linguistic/verbal message dimension, the word 'RUN' functions as a direct command or suggestion and the advert encourages the target audience to think about running.

The Nike logo symbolises athleticism and motivation in the encoded visual/image message dimension. This symbol, combined with the word 'RUN', implies to the audience that they should think about moving instead of just sitting. In the unencoded visual/meme message dimension, the bench itself looks like a regular park bench, but when combined with the word 'RUN', it encourages viewers to think about more than just sitting. This advert effectively emphasises Nike's brand identity, which is associated with movement and action.

The advertisement of the Jeep Automobile brand in Figure 11 was evaluated within the framework of different grammar and visual expression concepts. The stairs in the visual represent an actual physical structure. The text 'Jeep' directly expresses the identity of the brand. The connotation of the stairs implies that the Jeep is not an ordinary car and is successful in challenging conditions. In these adverts, Jeep conveys the message 'choose Jeep to reach the end of the road'. The ladders represent Jeep's off-road capabilities. Metaphorically, the drawing of the parking lines on uneven places in the visual can be interpreted as a metaphor symbolising the terrain conditions that a car of the Jeep brand can overcome.

The white lines drawn on the sides of the stairs can be seen as a coded visual message emphasising that the Jeep is a vehicle that can navigate complex

Figure 11

Jeep Guerrilla Marketing Example



terrains. These lines are also unencoded visual messages that liken the stairs to a mountain road or rough terrain in the dimension of resemblance to reality. In terms of metonymy, the stairs symbolise the power of the Jeep brand to overcome difficulties. This advertisement can be considered an example of effective communication in visual dimensions, and Jeep's durability and off-road performance seem to be emphasised by this simple design.

Figure 12

Honda Guerrilla Marketing Example



The advertisement in Figure 12, which belongs to the Honda Automobile brand, was evaluated in various dimensions within the framework of different grammatical and visual expression concepts. The advertisement shows various items poured from a large 3D funnel model into a yellow 2015 Honda Fit car. This representation suggests that the car is suitable for a comprehensive lifestyle. The variety of items poured from the funnel implies that the Honda Fit suits different lifestyles. It also emphasises the width of the vehicle despite its small appearance. The funnel symbolises how different aspects of life 'fit' into this car. The items associated with different activities represent an active and varied lifestyle compatible with the Honda Fit. The linguistic communication of the advert provides direct information about

the product. The motto '#FITwhatever' implies versatility. The large funnel and the items pouring out symbolise abundance, breadth and versatility without using words. The car's appearance underneath these items is realistically depicted.

Figure 13

Nutella Guerrilla Marketing Example



The advertisement in Figure 13, which belongs to the Nutella food brand, was evaluated in various dimensions within the framework of different grammatical and visual expression concepts. The advertisement shows a structure resembling a vast Nutella jar. This image carries the meaning of abundance or generosity associated with the brand. The building, designed in the shape of a Nutella jar, can be seen as a metaphor for the product being an integral part of people's daily lives. The giant Nutella jar represents not only the product but also the brand and its place in the food industry. The writings on the jar communicate through language. The building design symbolises Nutella and shows that it is a place where Nutella products can be purchased or consumed. The similarity of the Nutella jar to an actual product provides direct visual communication. The advert also shows the main brand elements such as 'Ferrero'. The setting appears in a city area with buildings and expresses reality.

Figure 14

Sprite Guerrilla Marketing Example



The advertisement of the Sprite beverage brand in Figure 14 was evaluated in several dimensions within the framework of different grammatical and visual expression concepts. The surface meaning of the advert is a Sprite stand designed as a shower cabin on the beach, and people seem to be taking a shower from this cabin. This situation evokes cooling off with Sprite in summer. The connotation emphasises that Sprite is refreshing; the shower cabin symbolises the drink's freshness, and the beach and water suggest cooling off in summer. Metaphorically, the advert states that the refreshing effect of Sprite is 'like taking a shower'; the idea that the drink is refreshing is likened to the freshness of taking a shower. There is also a metonymic expression; the Sprite logo is a metonymy representing the brand, and the logo on the shower cabin evokes the Sprite drink and symbolises the brand. Although the advertisement does not have a written message in linguistic or verbal communication, the 'Sprite' script and logos communicate the brand name and identity. In visual or imagery communication, the shower cabin symbolises the drink's freshness, while the beach and an environment where people have a pleasant time imply that Sprite is a preferred drink in summer. The advert appears to be an event on a natural beach with real people, suggesting that Sprite is designed to reflect the consumer experience.

Figure 15

IKEA Guerrilla Marketing Example



The advertisement of the IKEA furniture brand in Figure 15 was evaluated in several dimensions within the framework of different grammar and visual expression concepts. The linguistic/verbal message part of the advertisement includes the phrase 'IKEA Feel at home.' In its direct meaning, this phrase means 'Feel at home at IKEA' and emphasises the comfort and convenience offered by IKEA.

As a connotation, the advertisement conveys that IKEA products reflect the home environment and provide an atmosphere where users can feel comfortable as if they were at home. Metaphorically, the large lamp shade in the image is placed in the place of a street lamp, symbolising that IKEA's lighting products are for interiors and all areas of life.

In terms of metonymy, the IKEA logo and brand name represent the company's overall quality and design approach. In visual communication, the lamp shade is depicted as a street lamp, which draws attention and emphasises the creativity and innovation of the brand by presenting an unusual use of an object that people frequently encounter in their daily lives.

The objects in the advert are realistically portrayed, thus signalling to the viewer the real-world existence of the offered product or service. This advert emphasises IKEA's aim to create comfort and warmth in homes with its design and comfort-oriented products.

Figure 16

UPS Logistics Guerrilla Marketing Example



The advertisement of the UPS cargo brand in Figure 16 uses a creative visual to emphasise the fast and efficient delivery service of the UPS cargo company. The advertisement was evaluated in several dimensions within the framework of different grammatical and visual expression concepts. In a straightforward sense, the visual shows many packages forming a rapidly moving figure. This means that the parcels are physically transported and fast delivery is emphasised. In a connotative sense, the figure represents a person, symbolising UPS's ability to deliver quickly to customers. The use of metaphor implies that they offer a service beyond human carrying capacity, with the packages forming a human figure. Metonymy is when only one part of the UPS brand (the brand logo and colours) represents the whole company; in this advertisement, the UPS logo and the typical brown colours associated with the brand represent the whole company.

There is no text in the image in the linguistic/verbal communication dimension, so there is no communication in this dimension. As encoded visual/visual message (symbolic), the movement of the figure of the packages and the UPS logo represents the nature of the company's service.

In terms of the unencoded visual/visual message (lifelike), this figure, made using actual packages, reflects the physical delivery process in the real world.

Figure 17

McDonald's Guerrilla Marketing Example



The McDonald's French fries advertisement in Figure 17 was evaluated in several dimensions within the framework of different grammatical and visual expression concepts. The image is painted so that a pedestrian crossing resembles a McDonald's French fries box. The pedestrian crossing seems to symbolise McDonald's French fries, and this symbol implies that going to McDonald's is as expected and simple as crossing the street.

Metaphorically, the pedestrian crossing is painted like a box of French fries, representing the idea that McDonald's is part of everyday life or a well-travelled road.

There is also a metonymic narrative; the iconic 'M' logo, used in red and yellow, evokes McDonald's everywhere and immediately brings McDonald's to mind without showing an actual restaurant or product. Although no direct language message exists, the 'M' logo universally evokes McDonald's.

As a coded visual message, the pedestrian crossing symbolises McDonald's French fries through its

colour and position. In terms of the unencoded visual message (lifelike), the image depicts a realistic city street scene with people walking over a sizeable fast-food product.

Figure 18

Guerrilla Marketing Example of McDonald's Coffee Product



The McDonald's coffee product advertisement in Figure 18 was evaluated in several dimensions within the framework of different grammatical and visual expression concepts. The surface meaning of the advertisement is the real meaning of the objects in the visual. The street lamp is designed to resemble a coffee cup in this advertisement. The lamp pole seems to be leaning on the cup or glass and pouring light into it. This design is a metaphor for hot coffee.

As a connotation, there are underlying emotional or symbolic meanings; this advert evokes a warm, energising coffee experience associated with hospitality. Metaphorically, the transformation of the street lamp into a coffee cup symbolises the coffee experience and evokes the emotional meanings associated with coffee, such as warmth, energy and alertness.

There is also a metonymic expression; the pouring of light into the lamp post symbolises the energising effect of coffee. As a linguistic message, 'FREE COFFEE' literally conveys the offer of free coffee, implying McDonald's generosity and inviting customers inside. As a coded visual message, the transformation of the street lamp into a coffee cup has a symbolic meaning and emphasises McDonald's coffee offer. In terms of the non-coded visual message, the realistic aspect of the advert is that the lamp post is designed in the shape of a cup, and steam rises from it, underlining the hot coffee experience. This advertisement is an example of effective communication both visually and linguistically, emphasising McDonald's offer of free coffee while at the same time symbolising the coffee experience.

The advertisement of KQV insurance company in Figure 19 was evaluated in several dimensions within the framework of different grammatical and visual expression concepts. The advertisement introduces dental implant insurance and states that it is offered at prices starting from 9,90 € per month. A telephone number and a website address are given as contact details.

Figure 19

KQV Insurance Service Guerrilla Marketing Example



Bowling alleys are usually associated with entertainment and social activities. In this context, this advertisement emphasises that tooth loss is a 'target to be hit' in social life by associating tooth loss with bowling pins. The images of toothless mouths substituted for bowling pins imply that tooth loss is not a 'game' but an issue that needs to be taken seriously and suggest that dental implant insurance is a way to 'win the game'.

The bowling pins used in the advert replace teeth, usually associated with health and beauty, implying that dental health is essential to personal care. The text of the advert clearly states the cost of the insurance package and the contact details where it can be obtained. The replacement of bowling pins with toothless mouths is a powerful visual metaphor symbolising the social impact of tooth loss and the importance of dental health.

The advert's realistic depiction of a bowling alley provides viewers with a familiar setting and makes the message easier to understand. It also reminds viewers that missing teeth is a real problem and can happen to anyone. This analysis shows how the advert effectively communicates its message using multiple communication layers.

The advertisement of Allstate insurance company in Figure 20 was evaluated in several dimensions within the framework of different grammatical and visual expression concepts. The advertisement shows a multi-storey car park structure and a giant billboard with the words 'Are you in Good Hands?'.

The logo of the Allstate insurance company is also on the billboard. Several cars are seen parked at different levels in the car park. The phrase 'Are you in Good Hands?' directly conveys safety and protection.

The insurance company implies to its customers that it will be with them and protect them from possible danger (for example, if their car falls from the multi-storey car park). As a metaphor, the slogan on the billboard represents the idea that the insurance company keeps its customers in 'good hands'. This proposition emphasises the company's reliability and customer value. The Allstate logo is broadly associated with insurance and security. The logo represents the company itself and reinforces a sense of security.

The text on the billboard conveys the insurance company's message directly and clearly. The billboard's position and design reinforce the insurance company's message. Integrating the billboard and the car about to fall into the car park structure reminds the car owners of the risks they may encounter daily.

The fact that the advertisement takes place in a realistic car park structure emphasises the real-life importance of the services offered by the insurance company to the viewers. This analysis shows how the advertisement is an engaging guerrilla with different communication layers and meanings. The advertisement conveys a strong message by using both visual and verbal elements.

Figure 20

Allstate Insurance Service Guerrilla Marketing Example



Figure 21

Nationwide Insurance Service Guerrilla Marketing Example



The advertisement of Nationwide Insurance Company in Figure 21 was evaluated within the framework of different grammar and visual expression concepts. In the visual, it is seen that a large paint can is overturned, and paint is spilt on the street. This spilt paint symbolises unexpected events or situations that disrupt the regular order. The metaphor used in the advertisement expresses paint spillage by likening it to unexpected difficulties or accidents in life. Metonymy is seen as an ordinary object, such as a paint can, representing the daily events or products covered by Nationwide Insurance. The linguistic message 'LIFE COMES FAST' indicates that 'Nationwide' and other service offerings provide direct information about insurance services. The visual message is that the large-scale paint spill symbolises life's unexpected and large-scale events and strongly emphasises the need for insurance. The use of buildings and streetscapes in the natural environment in the advert emphasises realism by making the scene authentic. It can be stated that this advertisement has a solid visual use to emphasise the need for insurance services.

Conclusion

This study explains how guerrilla marketing strategies can be analysed within the framework of grammar and visual expression concepts and serves as an important guide to understanding how the advertisements are designed, which communication strategies are used and which messages are conveyed to the target audience.

Examples of the advertisements discussed in the study include advertisements of brands such as Windex, NIVEA, Rejoice, Frontline, 3M, Pattex, Siemens, Stabilo Boss, Adidas, Nike, Jeep, Honda, Nutella, Sprite, IKEA, UPS, McDonald's, Nationwide and Allstate. These advertisements contain examples from different sectors and communication strategies and reflect complex communication strategies that combine grammar and visual expression.

In the study, each advertisement's linguistic/verbal and visual/imaginative dimensions were analysed separately. While analysing the adverts in terms of grammar, the concepts of literal meaning, connotation, metaphor and metonymy were emphasised. In the visual analysis of the advertisements, encrypted and unencrypted visual/imaginative messages were analysed. As a result of the analyses, the advertisements use a multi-layered communication strategy to attract the audience's attention and effectively convey their messages to their target audiences. The adverts aim to reach the target audience by successfully using visual and verbal elements to emphasise various features and advantages of the products.

The results of this study explain how guerrilla marketing strategies can be analysed within the framework of grammar and visual expression concepts and serve as an important guide to understanding how the advertisements are designed, what communication strategies are used and what messages are conveyed to the target audience. Since this information can be used to evaluate the effectiveness of advertisements and develop future marketing strategies, it has a guiding quality for marketing professionals, advertisers and academics.

How the research questions were answered in this study is explained below:

1. How do the denotation and connotation analyses of linguistic expressions used in advertisements yield different results?

- In the study, denotation and connotation analyses of linguistic expressions were conducted, revealing that these analyses yielded different results. While denotation provides direct and explicit messages, connotation carries more profound and implicit messages, leaving more permanent traces in the audience's minds. For example, in NIVEA's cream advertisement, the metaphor of 'smoothing' was used to emphasise the smoothing feature of the product.

2. Which adverts attract the target audience's attention more effectively through the use of connotations?

- The use of connotations has attracted the target audience's attention more effectively, especially in the advertisements of brands such as Nike and Jeep. The adverts of these brands successfully used connotations and metaphors to leave lasting traces in the minds of consumers.

3. What are guerrilla marketing advertisements' most frequently used metaphors and metonymies?

- The study identified the most frequently used metaphors and metonymies in guerrilla marketing adverts. For example, the metaphor of 'flattening' for NIVEA's cream and 'transforming the living space' for IKEA's household goods were frequently used. In UPS's parcel transport adverts, the metonym 'speed' is frequently used to describe the whole service.

4. How does the combination of visual and verbal elements used in adverts increase the impact of the message?

- The combination of visual and verbal elements used in advertisements dramatically increases the impact of the message. The emotional appeal of visuals, supported by verbal expressions, attracts the viewer's attention and facilitates the understanding of the message. For example, IKEA's simple but impressive visuals highlight the functionality and aesthetics of the products, while McDonald's dynamic and colourful advertisements

increase the attractiveness and enjoyment of the products.

5. What are the analysed advertisements' most frequently used communication strategies?

- In the study, humour, emotional connection, and innovative and surprising elements were among the advertisements' most frequently used communication strategies. These strategies increase the impact of the adverts on the audience and make brand messages more lasting.

This study highlights the usefulness of semiotics in understanding the effects of guerrilla marketing strategies on consumer behaviour and offers practical suggestions for marketers. For example, marketers can attract consumers' attention and make brand messages more enduring by using connotations and metaphors more effectively in their advertisements. Furthermore, strategies such as humour and emotional connection can increase the impact of advertisements on the audience. These findings help marketing professionals to make future advertising campaigns more effective and innovative.

This study has some limitations. Firstly, the analysed advertisement samples belong to a limited number of brands and sectors, and only specific advertisements for these brands were analysed. This necessitated focusing on a limited number of advertisements rather than a general analysis and limits the generalisability of the results. Secondly, more than analyses of grammar and visual expression may be required to measure the effectiveness of advertisements fully. Future studies aim to obtain more comprehensive results by examining a larger sample of advertisements and analysing advertisements from different periods.

Furthermore, in addition to the concepts of grammar and visual expression, additional methods should be used to assess the effects of advertisements on consumer behaviour. For example, methods such as neuromarketing

techniques or consumer surveys can make the effects of adverts on the audience more concrete and measurable. Such an approach can help advertisers and marketers plan their advertising strategies more effectively and build meaningful connections with consumers. In addition, a guerrilla ad analysis with eye-tracking systems can also provide a different perspective on the subject.

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Genişletilmiş Özet

Pazarlama dünyasında değişen tüketici tercihleri, iletişim kanallarındaki evrim ve teknolojik ilerlemelerle birlikte reklamcılık sürekli olarak yenilenme ihtiyacı duymaktadır. Bu ihtiyaca binaen, markaların tüketicilerle etkileşimde bulunma ve onların dikkatini çekme stratejileri sürekli olarak gözden geçirilmelidir. Çok fazla iletişim mesajı içerisinde geleneksel pazarlama stratejilerinin artık yeterlilik göstermeme ihtimali ortaya çıkmakta ve markalar, tüketicilerle bağ kurmanın yeni ve daha yaratıcı yollarını aramaktadır. Bu noktada gerilla pazarlama gibi alternatif ve yaratıcı pazarlama yöntemleri, markaların rakiplerine göre öne çıkmasına ve tüketicilerin dikkatinin daha farklı yollarla çekilmesine yardımcı olmaktadır.

Göstergebilim, işaretler ve sembollerin yorumlanması üzerine odaklanmaktadır. Göstergebilimin temelleri Ferdinand de Saussure tarafından atılmıştır. Reklamcılıkta ise göstergebilimin önemi Umberto Eco ve Charles S. Peirce gibi düşünürlerin katkılarına atfedilebilir. Göstergebilim, reklamcılarının tüketicilerin işaretleri nasıl yorumladığını anlamalarına yardımcı olarak etkili kampanyalar oluşturmalarına imkân sağlamaktadır. Renkler, şekiller ve kültürel simgelerin doğru kullanımı, tüketici davranışını derinlemesine etkilemektedir. Göstergebilimsel reklam incelemeleri, reklamların içerdiği sembolik anlamların tüketicilerin algısına muhtemelen etkisini analiz etmekte ve yaratıcı stratejilerin tüketici ilgisini nasıl çekebileceği konusunda fikir sunmaktadır.

Bu çalışma, gerilla pazarlama stratejilerini dilbilgisi ve görsel anlatım kavramları çerçevesinde inceleyerek reklamların iletişim yöntemlerinin anlaşılmasına katkı sağlamaktadır. Çalışmada ele alınan reklam örnekleri arasında Windex, NIVEA, Rejoice, Frontline, 3M, Pattex, Siemens, Stabilo Boss, Adidas, Nike, Jeep, Honda, Nutella, Sprite, IKEA, UPS, McDonald's, Nationwide ve Allstate gibi markaların reklamları yer almaktadır. Bu reklamlar farklı sektörlerden ve farklı iletişim stratejilerinden örnekler içermekte ve dilbilgisi ile görsel anlatımı birleştiren karmaşık iletişim stratejilerini yansıtmaktadır.

Çalışmada her bir reklamın dilsel/sözel ve görsel/ imgesel boyutları ayrı ayrı incelenmiştir. Reklamlar dilbilgisi açısından incelenirken düz anlam, yan anlam, metafor ve metonimi kavramları üzerinde durulmuştur. Görsel olarak incelenen reklamlarda, şifreli ve şifresiz görsel/ imgesel mesajlar analiz edilmiştir. Analizler sonucunda, reklamların izleyicilerin dikkatini çekmek ve mesajlarını hedef kitlelerine etkili bir şekilde iletmek için çok katmanlı bir iletişim stratejisi kullandığı ifade edilebilir. Reklamlar, ürünlerin çeşitli özelliklerini ve avantajlarını vurgulamak için görsel ve sözel unsurları başarılı bir şekilde kullanarak hedef kitleye ulaşmayı amaçlamaktadır.

Çalışma kapsamında incelenen markaların reklamları göstergebilimsel açıdan incelendiğinde, dilbilgisi ve görsel anlatım kavramları çerçevesinde dikkat çekici özellikler göstermektedir. Örneğin Windex reklamında temizlik ürününün etkin kullanımını vurgulamak için camın berraklığı öne çıkarılmakta, NIVEA reklamında pürüzsüzlük etkisi vurgulanmakta, Rejoice reklamında saç bakım ürününün saçları güçlendirici özelliği saç tellerinin çelik kadar güçlü olmasıyla gösterilmekte ve Frontline reklamında kene ve pirelere karşı etkili olma iddiası alışveriş merkezinde yer alan köpek figürüyle gösterilmektedir. Örnekler arasında 3M reklamında camın gücünün görsellerle vurgulanması, Pattex reklamında bir römorkun havaya kaldırılarak yapıştırıcının dayanıklılığının gerçekçi bir şekilde gösterilmesi, Siemens reklamında ürünlerin teknolojik özelliklerinin vurgulanması, Stabilo Boss reklamında fosforlu kalemin gücünün ve tükenmez özelliğinin gösterilmesi öne çıkmaktadır. Ayrıca Nike reklamlarında spor ayakkabıların performansını ve spora yönlendirme özelliğini vurgulamak için dinlenmeyi ifade eden bir bankın oturma yerleri olmadan kullanılması, Jeep reklamlarında araçların dayanıklılığını ve maceraperestliğini vurgulamak için zorlu otopark koşullarının gösterilmesi, Nutella reklamlarında ürünün lezzetini ve cömertliğini vurgulamak için dev bir Nutella kavanozunun şehir ortamında simgeselleştirilmesi dikkat çekmektedir. Sprite reklamında ferahlık hissini vurgulamak için ürünün yaz aylarında sahil kenarında duş alma ve serinlikle ilişkilendirilmesi, IKEA reklamında mobilyaların evde hissetme temasıyla gösterilmesi, UPS reklamında hızlı teslimatı vurgulamak için UPS'in ikonik renkleriyle yüksek hızda hareket eden bir insan figürünün gösterilmesi, McDonald's reklamlarında kullanılan günlük rutin içinde Gerilla pazarlama gibi hayatın bir parçası olmayı vurgulayan, sigorta reklamlarındaki "Emin Ellerdесiniz" sloganı gibi içeriği korku unsuruyla birleşen önemli örnekler de çalışmada detaylıca irdelenmiştir. Bu reklamların göstergebilimsel analizi, markaların ürünlerini tanıtmak ve tüketicilerle etkili bir şekilde bağlantı

kurmak için kullandıkları çeşitli ve çok katmanlı reklam stratejilerini ortaya koymaktadır.

Bu çalışmanın sonuçları, gerilla pazarlama stratejilerinin dilbilgisi ve görsel ifade kavramları çerçevesinde nasıl analiz edilebileceğini açıklamakta ve reklamların nasıl tasarlandığını, hangi iletişim stratejilerinin kullanıldığını ve hedef kitleye hangi mesajların iletilildiğini anlamak için önemli bir rehber vazifesi görmektedir. Bu bilgiler, reklamların etkinliğini değerlendirmek ve geleceğe yönelik pazarlama stratejileri geliştirmek için kullanılabileceğinden, pazarlama profesyonelleri, reklamcılar ve akademisyenler için yol gösterici bir niteliğe sahiptir.

Gelecekteki araştırmacılar için daha geniş bir reklam örneklemini incelemeleri, farklı dönemlere ait reklamları da içeren analizler yapmaları ve tüketici davranışları ile dilbilgisi ve görsel ifade kavramlarını değerlendirmeleri araştırma ve inceleme önerisi olarak sunulabilir. Bu tür bir yaklaşım, reklam stratejilerinin daha etkili bir şekilde planlanmasına ve uygulanmasına yardımcı olabilir.

Bu çalışmanın bazı kısıtları bulunmaktadır. İlk kısıt, incelenen reklam örneklerinin sınırlı sayıda marka ve sektöre ait olması ve bu markaların sadece belirli reklamlarının analiz edilmiş olmasıdır. Bu durum, genel bir analiz yapmak yerine sınırlı sayıda reklama odaklanmayı gerektirmiştir. Bu da sonuçların genellenebilirliğini sınırlamaktadır. İkinci olarak, reklamların etkinliğini tam olarak ölçebilmek için dilbilgisi ve görsel ifade kavramlarına dayalı analizlerin daha kapsamlı olması gerekebilir. Ayrıca araştırmacıların reklamların tüketici davranışları üzerindeki etkilerini değerlendirmek için dilbilgisi ve görsel anlatıma ek olarak başka yöntemler de kullanmaları gerekebilir. Böyle bir yaklaşım, reklamcılar ve pazarlamacıların reklam stratejilerini daha etkili bir şekilde planlamalarına yardımcı olabilir.

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