Chapter 22

The Use of Myths as an Advertisement Strategy at the Age of Social Media

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ABSTRACT

This chapter has been focused on how the myths, which have a narrative style by using symbols, have been used in the advertising sector. Based on this scope, “the myth” concept is considered within Jung’s archetype and collective unconscious approach. The idea that advertising, just like the myths, is based on symbolic structure and archetypes, is analyzed in terms of “Meaning Transfer Model” and consumer behaviour. In the praxis of this study, to support the relationship between the myth and the commercial, the latter that is in the sample field is thoroughly examined under the light of iconographic analysis. The results of the analysis and the praxis show that myths seem to exist in modern-day mass mediums. The myths in the advertising sector that are used to attract attention and to awaken the feelings of the consumer have symbolic narrative structures, which gives way that they’re very likely to be used in the advertising.

INTRODUCTION

Today, thanks to its constantly developing technology, the world of communication brings various possibilities. These possibilities give varieties to the age of social media. With the developments of communication technologies the communication process is getting more and more digitalized, so with these possibilities emerges a set ground for different strategies. This emerging diversity is now seen in all areas of mass communication. Advertising is one of those areas in developing scala. Nowadays there is more to the intention of giving information to the consumer in the advertising sector and it’s developing different strategies in order to reach the consumers who’ve been used to advertisement messages. In other words, it is possible to say that consumers have built up a resistance against advertisement messages that are large in number and there for a long time. Just because of this reason, the strategies formed in the advertising sector have this purpose of leaving the

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other advertisement messages behind and reaching for the consumers’ minds and making them act on it. With this purpose, advertising sector apply very different narrative genres to its own. The interdisciplinary characteristic of the age of social media supports the idea of references to those different narrative genres. The myths seem to be one of the narrative genres in the advertising to attract consumers’ attention and to make them act on it. The symbolic narrative structure of the myths is one of the attributes that makes them ideal for using them in advertising. Because advertising, just like the myths, constructs the meaning in the text via images and symbols. The use of any event or any character of mythology in the advertisement provides the same symbolic meaning find a stage to itself in the advertisement. The proper use of this transmission in the advertising sector helps to attract consumers’ attention and make them act on it.

The reason why the consumer is feeling the urge to buy the product comes up with the correlation of a positive, and symbolic, meaning in the myth or the character with the product itself. According to Gillian Dyer (2010), “advertisement has some non-relating properties of the aim of selling other than the field of private property and service. It manipulates people to buy a new lifestyle as well as the goods.” (p. 6) Regarding this context, using myths in advertising persuades consumers about some other stuff other than the product by impressing the consumers.

Based on the thoughts mentioned above, uses of myths in the advertising will be analyzed in this study. The most powerful support for the study is Jung’s archetype and collective unconscious approach. The role of collective unconscious in the advertising sector will be related to uses in myths. This relation will be strengthened with the idea of meaning transfer claimed in “Meaning Transfer Model”. In the praxis study, the “Kia Optima-One Epic Ride” commercial, which is a contemporary one, will be analyzed in the context of Panofsky’s iconographic analysis in which the meaning in the images is studied in three levels. This analysis will be supported with Gillian Dyer’s ideas, in which iconographic analysis has come to an approach with the study of advertising.

**FRAMEWORK OF ICONOGRAPHIC ANALYSIS**

One of the methods to be considered in iconographic analyzing is Erwin Panofsky’s prominent analyzing model which is going beyond form and style and putting forward the subject and meaning while scrutinizing the image. Panofsky (2012), who has studies on iconography and iconology, has claimed that the meaning has three levels in works of art. According to this model of Panofsky, these levels are included as Primary Meaning (Natural Meaning), Secondary Meaning (Conventional Meaning) and Intrinsic Meaning (Content).

Primary meaning is the most basic and natural understanding of a work. This first level includes visual elements, objects, subjects and their movements and gestures and connections between them (Dyer, 2010). Primary meaning has two subcategories: factual meaning and expressional meaning. Factual meaning is brought out by looking at the forms as objects in the work and determining the relations among the forms themselves and their movements. Expressional meaning is about setting forward the expressional features of the forms that have been brought out by factual meaning (Cömert, 2006). According to Panofsky (2012), this understanding of the world of forms constitutes the world of motifs. Identifying the motifs provides the pre-iconological description of the work.

Secondary meaning relates to the motifs (images) that are the traditional subjects and exist in the work and have connections with a wide range of cultures (Dyer, 2010). According to Cömert (2008), secondary meaning can be found by going beyond daily routines and identifying them with different information. Panofsky (2012) annotates
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