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TURNING LUXURY FROM DESIRE TO NECESSITY THROUGH
ADVERTISEMENTS: PERFUME ADVERTISEMENTS EXAMPLES

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PERFUME ADVERTISEMENTS EXAMPLES

REKLAMLAR ARACILIĞIYLA LÜKSÜ ARZUDAN İHTİYACA ÇEVİRMEK: PARFÜM
REKLAMI ÖRNEKLERİ

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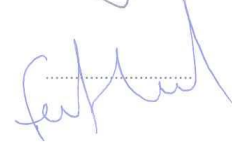
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ABSTRACT

Throughout the history, luxury consumption has been in existence. While consumption of luxurious products belonged to a privileged group in a society before, in recent years it has spread to different groups, where individuals take active parts in luxury consumption. Nowadays, luxury consumption is triggered by many factors. This situation is taken into consideration in improving marketing strategies and advertisements playing a vital role in marketing and promoting products are designed accordingly. Luxury products are utilized as a symbol of a certain status. Marketing of these products are supported by such notions as fashion, brand. Consumption is not triggered in accordance with needs but with connotations those products arouse in people. Advertisements, based on the help of people's unconscious drives and desires, emphasize the message of what people will turn into but not what they will own when they buy a product. Perfumes being relatively more obtainable products among luxury products are rather convenient for advertisements focusing on drives and desires because the sense of smell is the only sense that has a direct connection with people's unconscious desires, drives and memories. Perfume advertisements provide a variety of authentic samples in applying connotations in advertisements. Perfume advertisements which are dealt with semiotics, are in the focus of this study in terms of turning desires into needs with the help of advertisements.

Key words: Consumption, luxury consumption, the sense of smell, perfumes, advertisements, semiotics, social status, desire.

ÖZET

Lüks tüketim tarih boyunca varlığını sürdürmüştür. Lüks ürünlerin tüketimi önceleri yalnızca belli bir gruba aitken, son yıllarda gelişen çeşitli pazarlama yöntemleriyle farklı gruplardan insanlar da lüks ürünlerin tüketiminde aktif rol almaya başlamıştır. Günümüzde lüks tüketim pek çok etken tarafından tetiklenmektedir. Bu durum pazarlama yöntemlerinin geliştirilmesinde göz önünde bulundurulmakta ve ürünlerin tanıtılıp pazarlanmasında büyük önemi olan reklamlar buna göre dizayn edilmektedir. Lüks tüketim ürünleri toplum içerisinde belli bir statünün sembolü olarak kullanılmaktadır. Bu ürünlerin pazarlanması ise moda, marka gibi kavramlarla desteklenmektedir. Ürünlerin tüketimi artık ihtiyaç doğrultusunda değil, o ürünlerin insanlarda uyandırdığı yan anlamlar doğrultusunda sağlanmaktadır. Reklamlar insanların bilinçdışı dürtülerinden ve arzularından yola çıkarak insanların o ürünleri aldıklarında neye sahip olacaklarını değil, neye dönüşeceklerinin mesajını vurgulamaktadırlar. Lüks tüketim içerisinde elde edilebilir lüks ürün statüsünde olan parfümler ise bu dürtü ve arzuların işlenmesinde oldukça elverişli bir üründür. Çünkü koku duyusu halihazırda bilinçdışı arzularla, anılarla doğrudan ilişkisi olan tek duyudur. Yan anlamların reklamlarda işlenmesi açısından parfüm reklamları somut ve çeşitli örnekler sağlamaktadır. Göstergibilimsel açıdan ele alınan parfüm reklamı örnekleri reklamlar aracılığıyla arzunun ihtiyaca dönüştürülmesi doğrultusunda bu çalışmanın odağında yer almaktadır.

Anahtar kelimeler: Tüketim, lüks tüketim, koku duyusu, parfümler, reklamlar, göstergibilim, sosyal statü, arzu.

INTRODUCTION

Luxury is a necessity that begins where necessity ends.

Coco Chanel

Consumption has been in existence as people have aimed to fulfil their needs to survive. However, with the help of many factors such as improved technology and awareness of the importance of marketing, consumption has been added a new dimension. Improvements in technology, globalization, facilitation of ways to reach a product, increase in income of consumers, a change in tastes and preferences have all enabled people to consume more and faster. Baudrillard (1998) states that these changes have caused consumption definition to be altered and objects to turn into symbols and signs used apart from their fundamental functions. People consume with a variety of purposes. Torlak (2000) claims that there are two different types of needs; tangible needs, namely physical needs like food and beverage, and psychological needs such as differentiating oneself from others or prestige. People now buy a product not because they need it but mostly because they are in need of satisfying their emotions, drives and desires.

Luxury consumption paves the way as a convenient example of consuming for emotional or psychological purposes. In order to reveal this concept, it is vital to understand what luxury is and how it functions in a society. Luxury notion can vary from person to person, culture to culture even from time to time (Vigneron and Johnson, 2004, 5). What is more, some notions such as brand and fashion also help luxury consumption. In that aspect, branding and the factors that compose fashion need to be analysed in order to comprehend the luxury consumption in a better way. Luxury consumption has increased inasmuch as it comes along with some messages. People

buy luxurious products in order to send some messages to other members of the society about their social status via the products they possess (Husic & Cicic, 2009). Moreover, perfumes are in the group of more obtainable luxury products (Thomas, 2007, 93). Perfumes are also important in terms of being sensed easily by other members of a society. When a consumer uses a perfume, he or she does not need to show the brand name physically because the fragrance is directly sensed and the message is automatically conveyed.

In luxury consumption, advertisements play an important role as well. Advertisements used to promote a product in terms of their functions or physical qualities. However, advertisements mostly deal with peoples's unconscious desires to turn into someone they want to be. They are designed to convey messages via some patterns such as colors (Odabaşı and Barış, 2007, 139), models and lifestyles that are presented. Perfume as a luxury product is one of the most convenient products to be presented in that way in the advertisements. Because the sense of smell calls out to people's deepest emotions. It has a direct link to our desires and emotions (Classen, Howes & Synnott, 1994, 2). Hence, promoting lifestyles, evoking desires in consumers through perfume advertisements are suitable to serve to the purpose of advertisements.

The messages and connotations in the advertisements can be profiled through semiotics since the focus of this study is to reveal what is meant to be conveyed rather than what is shown in the advertisements. I will be doing a semiotic research based on perfume advertisements. I will analyse six perfume advertisements in order to demonstrate the patterns used in advertisements designed to convey messages related to people's desires, drives. The advertisements have been chosen based on the votes of 66.000 participants on *Fragrantica* in 2017, which is a perfume encyclopedia website. The list is also composed of perfumes of valuable luxury brands. As a result, I will add a conclusion about the role of advertisements in marketing luxury products.

1. LUXURY

1.1. Luxury Perception

Luxury perception is a subjective concept. Because it is difficult to define what is luxurious for whom. Depending on the time and the place where an individual attempts to buy a product, luxury perception might change (Vigneron & Johnson, 2004). So as to understand by which motives and how luxury perception of consumers is shaped, it is essential to understand historical development and psychological impacts of luxury.

In this day and age, luxury still belongs to a certain group of people in a society. However, luxurious items have been in existence for a very long time. Ancient Egypt and Roman Empire are some examples that show us people were keen on using luxury items for thousands of years. Golden and silver crowns, all kinds of jewellery and clothing pieces that had inlaid patterns all of which were disintegrated could be the proof of using luxury items in ancient times (Okonkwo, 2007). We can see that luxury had a big importance in religious and cultural events such as festivals, religious rituals, cremation ceremonies. Precious metals and gems were also in clothing for Pharaohs, who were respected as the representatives of Gods, in order to show off their power (Okonkwo, 2007). Luxurious items that were found in Pharaohs's tombs could also be referred as the proof of class discrimination back then. At this point, it can be concluded that the items which people used in ancient times also demonstrated their social-economic status.

Luxury, as we know it today, has its origin in Europe's royal courts, mainly the ones in France (Thomas, 2007). Also the standards of luxurious life styles were set at that time. To have an overall idea about the position of luxury, Thomas (2007) gives an example:

In the seventeenth century, French king Henri IV's second wife, Marie de Medicis, wore for the baptism of one of her children a gown embroidered with thirty two thousand pearls and three thousand diamonds. Louis XIV dressed in satin suits

with velvet sashes and frilly blouses, high-heeled shoes or boots, and wigs of flowing curls topped with ostrich-plumed chapeaux. To maintain control over his courtiers, he dictated to them what they could wear, when to wear it, and how to wear it. He declared what height necklines should be, and the length of gown trains. To please the king, the ladies of the court wore wigs so tall that their servants stood on ladders to assemble them. (p.20)

Industrial Revolution helped inventors and entrepreneurs become rich like kings. Because in the late 1900s, monarchy was coming to an end all around the world due to all kinds of revolution and it was the beginning of more equitable or democratized societies (Thomas, 2007). As a result, wealthy bourgeoisie finally had the chance to share a lifestyle which only belonged to aristocracy before. But now, they could taste this lifestyle and they did so. In a wealthy group of people, spending was the new way to acquire a social status. Thomas (2007) also gives some examples for this situation:

American Industrial Revolution families such as the Carnegies, Fords, Vanderbilts, Rockefellers, Guggenheims, Pierpont Morgans, and Hearsts showed their social might by building gargantuan homes filled with uniformed staff and European antiques, underwriting public institutions such as libraries and universities, and buying gobs of luxury goods. (p.22)

Luxury conception and its dynamics changed in time and those dynamics can be categorized in three eras (Zeybek, 2013). The first era is named “classical luxury”. This era corresponds to 18th and especially 19th centuries in Europe. The philosophy of this era comes from Hermès Ecolè and depends on the power of objects (Zeybek, 2013). Second era is called “modern luxury” and it was born in the USA in the early 20th century. Creative personas had the control of luxury dynamics. Chanel Ecolè belongs to that era of luxury. The final era is called “contemporary luxury”, which was born in the USA in 1970s. It comes from Ralph Lauren Ecolè. In this era, media and its tools started to be dominant on luxury (Zeybek, 2013). The golden age of luxury consumption was in 1980s under the leadership of the USA and that age is called “Gaudy Glitz”, which means lavishness and glitter (Zeybek, 2013).

As a matter of fact, luxury concept varies from one person to another. Hence, it could be difficult to find a proper definition to explain what luxury exactly is. In other words,

luxury is a subjective notion. Luxury contains different meanings for different people based on their moods and experiences and these meanings vary according to the place where they are and the time when they live, as well as their standards of living (Yeoman & Beattie, 2005). Cornell (Cornell, 2002) also explains the difficulty of explaining luxury: "Luxury is particularly slippery to define. A strong element of human involvement, very limited supply and the recognition of value by others are key components. ... So between premium and luxury, in marketing terms, is a difference of degree". Ghosh and Varshney (Ghosh & Varshney, 2013) define the luxury notion as tolerating and being keen on self-satisfaction along with unnecessary things that we like doing. Twitchell (Twitchell, 2002) explains the notion of luxury as unnecessary and gave some clues about its place in people's daily lives:

In the way we live now, you are not what you make. You are what you consume. And outside of that which is found in a few aisles in the grocery and hardware stores, most of what you consume is totally unnecessary yet remarkably well made. (p. 2)

There are also other economists and philosophers describing luxury as unnecessary like Twitchell. For instance, Jean-Jacques Rousseau was an opponent of luxury. He explained that fashion destroyed virtue and covered immorality (Kawamura, 2016). Society started to live in a world where a repellent hypocrisy was born, and this was due to luxury (Rousseau, 2011).

Luxury as a consequence of consumption society also paves the way for vagueness about the definition of "needs". Marx establishes his own political economical system based on the criticism of natural needs defined by traditional economy politics (Marx, 2000). According to Marx (2000), capitalist society makes needs look like natural and makes people alienate from the products they produce. In "common producers community", people own objects parallel to their needs. Marx perseveringly states that in this community, the needs towards other individuals, not the need for tangible objects, gains importance (Marx, 2000). In common producers community, people will be crucial ends for each other, not means that satisfy each other's needs. People are

estranged to each other in a society where the purpose of production is only to gain profit. According to Marx, people have become a means rather than an end of their needs. He also states that needs have become abstract. Since the emergence and satisfaction of needs depend on obtaining goods, the only need is the need for money which is the abstract form of richness. In the case of capitalist market relations, eliminating the need for money is first and foremost possible with the creation of new human needs, presumed to form the source of an incentive for this need, cyclically (Marx, 2000). In this context, Marx claims that new needs are seen as components of a necessary source in order to move into more profit for capitalists and to give way to active market demand. According to Marx, like Durkheim and Weber, market systems compulsorily canalizes and falsifies the needs based on a instrumental and formal logic. Hence, it is almost impossible for people to improve and realize their human nature. Because in private property, everyone tries to create a new need for someone else and in this way, a person tries to satisfy his own selfish needs. Both sides fulfil their needs by sacrificing something from their lives. The rise in the number of goods means that outer forces on which people are dependant are becoming wider and every single new product represents a potential. The more powerful the money becomes, the more needs people have. In other words, the need for money is the real need created by modern economic systems and it is the only need that has been created by a system (Marx, 2000). Marx also states that the relation between needs and labour exploitation is the real norm of excessiveness and extravagance. Another poin disserted by Marx is that in alienation process, the needs created by capitalist system are never supposed to be satisfied. Goods and needs as a result do not only involve economy, but also all members in a society. All in all, consumption is imposed by outer forces and people cannot express themselves with goods and services they obtain during or via consumption process (Marx, 2000). On the other hand, the idea which modern consumption culture is trying to highlight and to instill upon people is contrast to these assumptions (Yanıklar, 2010).

1.2. Luxurious Products

So as to understand the dynamics of the role of luxury consumption, it is vital to understand what goods are counted as luxurious or what is necessary to refer an item or service as luxurious. Luxurious products have been categorized by many research. But luxurious products are mainly encountered in these sectors (Chevalier & Mazzalovo, 2008):

- Exclusive men and women clothing
- Jewellery and watch
- Fragrances, perfumes and cosmetics
- Accessories
- Gastronomy and alcoholic beverages
- Automobiles
- Hotels (exclusive ones in design, atmosphere and service wise)
- Tourism
- Private banking systems
- Decoration

People buy luxurious items for many reasons which will be explained in detail. Chaudhuri explains that people are forced to spend more and today's globalised world sets the ground for high consumption (Chaudhuri, 2001). But in the literature, the reasons behind luxurious consumption can be explained with more positive aspects. Buying luxurious goods for hedonic purposes is also one of those reasons. "Hedonism" is an ancient Greek word meaning "pleasure" (Stanford Encyclopedia of Philosophy, 2013). Hence, it can be concluded that people can buy things and consume things in order to please themselves. Arnold and Reynolds (2003) revealed that the reasons why consumers are canalised to hedonic consumption could be categorized by aims of consumers; with the aim of adventure, relaxing, socializing, making other people happy, following fashion and taking opportunities. But Holbrook and Hirschman (1982) explains hedonic consumption as being "fun". Hence, consumption with

hedonic purposes could trigger luxury consumption. Also, at the end of a new consumption action with hedonic purposes, consumers are provided a new adventure and experience (Erdoğan, 2016).

The desire also plays an important role in consumption behaviour. As Berk et al. (2003) explains:

We recognize the vernacular relationship among needs, desires, and wants. Based on prior treatments of need and desire, our choice to focus on the latter is an effort to highlight what we believe to be a more useful and conceptually rich construct for understanding contemporary consumer behavior. According to Freund (1971), although only certain things can physiologically satisfy certain needs, the imagination is far freer when it comes to desires. The concept of desire shows an infinite initial openness—anything can potentially become the object of desire (p. 4).

One theory that explains the reason why people buy luxurious items is “Scarcity Theory of Value” or “Scarcity Principle” by Snyder and Fromkin (Snyder & Fromkin, 1977). In this theory, consumers place a relatively higher value on an object only because it is rare in the market. According to this theory, people are in need of recognizing themselves as different than the others. When people feel they are not different from the other members of their community or they start to become alike, they feel threatened. In order to eliminate this threat and feel themselves better, they notice their desire to change and start using materialistic tools (Erdoğan, 2016). These materials are usually luxurious and expensive goods. At the end of consumption with the purpose of change, people feel exceptional. Ruvio (2008) also explains that people need to build a social image and by being exceptional, they can do build their social images without causing any social reaction. Scarcity Principle is also well used by brands to convince their customers or potential consumers (Bernazzani, 2017).

Garfein (1989) states that high costs cause consumers, especially elite people, who are from a high status group and can afford to buy luxurious items easily, to feel themselves better. When these people pay high prices for a product, they feel they belong to a group of which people can easily afford to pay higher price for the same product. Paying a higher price for a product is a direct sign of a person’s wealth. Moreover, the

same product could gain different meanings in regards of luxury for different consumers (Erdoğan, 2016).

People buy luxurious items for various reasons. Buying a luxurious product to have a strong social image is one the most common motives. It is stated that there are five distinct motives for people to force them to luxury consumption; Veblen effect, snob effect, bandwagon effect, hedonic effect and perfectionist effect (Vigneron & Johnson, 2004). According to Veblen, the main purpose of consumers is to impress the others. In snob effect, consumers see the price as a sign of distinction and they avoid to buy products from mainstream brands (Leibenstein, 1950). For the consumers who belong to bandwagon effect group, prestige that they will obtain with the help of a product is significant (Leibenstein, 1950).

As it was mentioned before, luxury consumption used to belong to a specific group of people, aristocracy in Western societies before 20th century. But it would not be wrong to say that the scope of middle-class has become wider. Thus, brands have targeted people who belong to middle-class for obtainable luxury consumption. On the other hand, luxury is perceived to belong to only wealthy members of a society and it can also evoke more positive concepts. For instance, Kapferer (1998) states that there is a magical side of having luxurious products; people who have luxurious items turn into someone else via the clothes they wear, the jewellery they carry. He defines the notion of luxury as below (Kapferer J.-N. , 1998):

Luxury defines beauty; it is art applied to functional items. Like light, luxury is enlightening. [...] They offer more than mere objects: they provide reference of good taste. That is why luxury management should not only depend on customer expectations: luxury brands are animated by their internal programme, their global vision, the specific taste which they promote as well as the pursuit of their own standards. [...] Luxury items provide extra pleasure and flatter all senses at once. [...] Luxury is the appanage of the ruling classes. (p. 17)

In today's global world, individuals have started to buy things that they do not need with the acceleration of capitalism. The concept of fashion, the desire to become a

higher member in a society along with other reasons have helped shape consumption behavior of people. Luxury presents a pure way of marketing, the core of capitalism, an upper method of self-expression and a way of obtaining fun and self-satisfactory results (Erdoğan, 2016). As it was mentioned before, it is difficult to explain the notion of luxury with one definition. The perception of luxury can also depend on the differences of groups in a society. “Although a brand may be perceived as luxurious, consumers and researchers recognized that not all luxury brands are deemed equally luxurious” (Vigneron & Johnson, 2004). Vigneron and Johnson’s (2004) explanation shows that even if we call some brands as luxury, some products of them or even the brand overall might not be as luxurious as another one. Vigneron and Johnson (2004) demonstrates this situation with Cadillac and Rolls-Royce example:

For instance, a Cadillac and a Rolls-Royce may be both perceived as luxury cars but one compared with the other would be considered more luxurious. In this case, we could assume the Rolls-Royce to be more luxurious than the Cadillac (p.5).

Kemp (1998) states that even water might be accepted as either a luxury or as a necessity by different consumers. It all depends on who wants that good and with what purpose. Moreover, he also explains that the same good can play a different role, in regard to being a luxury or a necessity, in the same person’s life under different life circumstances (Kemp, 1998). As Vigneron (2004) states: “Consequently, the perception of what is and is not a luxury brand as well as the amount of luxury contained in a brand may be context and people dependent”(pg.486).

Luxury products have such features as being special, rare and having high cost, a special design and aesthetics. But with the help of examples given above, it is a fact that not all the luxury products carry these features and not all the products that carry these features are luxurious (Erdoğan, 2016).

According to Phau and Prendergast (2000),luxurious brands are competing with each other in terms of being exclusive, having a well-known brand identity, brand awareness, perceived quality and consumer loyalty.

Torlak (2000) also highlighted that the ability of a luxurious brand to make consumers feel different than the other members of a society is among the features of a brand to attract consumers.

Luxury consumption may vary depending on social, individual, functional and financial values. Monroe (1990) defines “value” perception of consumers as the comparison between the quality or the benefit of a product and the cost they tolerate to afford while they are buying something. Zeithaml (1988) explains value perception as the general assessment of what consumers get from a product in regard to hedonic perceptions in return of the value they give to a product.

So Lai Man (2012) gathered five studies reviewing factors describing luxury brands and divided them into two main groups; first one is inter-personal orientated perceptions and the other one is personal oriented perceptions.

Table 1.1. Measuring Perceptions of Luxury Brand: Review of Factors Describing
Luxury Brands Across Five Studies

	Vigneron & Johnson (1999, 2004)	Kapferer (1998)	Dubois, Laurent & Czellar (2001)	Wiedman Hennigs & Siebels (2009)	Wang Sun , Song (2010)
Inter-personal orientated	Conspicuousness	Elitist Extremely expensive Its price	Conspicuous Elitist Very high price Differentiate from others	Materialistic Prestige Value in Social Networks	Other People's Impression Feel Successful Increase Self-Confidence I want other people to know that I own expensive luxuries
	Uniqueness	Exclusiveness Its uniqueness	Scarcity Uniqueness	Uniqueness Usable	
	Quality	Craftsman Best quality Beauty of object Excellence of products	Not mass-produced Rather like luxury Excellent quality Good taste	Quality	Made of Good Materials High Quality & Worth the Money
Personal	Hedonism	Its great creativity Its sensuality Its magic	Pleasure Aesthetics and polysensuality Makes life beautiful	Self-Identity Self-Gift Giving Extravagance Life Enrichment	Exciting Experience Feel Different When I am depressed, I buy luxuries to make feel better

	Extended-self	Successful	Refined people Reveal who you are Pleasing Few people own	Self-Directed Pleasure	Better Service
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Source: So Lai Man 2012, 4. 2012 Cambridge Business & Economics Conference June 27-28, 2012 Cambridge, UK.

(Retrieved from: <https://www.scribd.com/document/245088006/So-Lai-Man-Stella>)

Many research have shown that the price of a product plays an important role in categorizing a product. An extensive research across the USA, Japan and France revealed that the most distinct feature of a luxurious product is its expensiveness (Dubois & Paternault, 1995). Another research across seven countries by Kapferer and Laurent (2014) found that luxury concept in regard to price range changes from one consumer to another and luxury perception is directly connected to the price of a product.

Although luxurious items are more expensive than their relatively cheaper equivalents, some people still prefer to buy luxurious items. The reasons behind that consumption behaviour also depend on different circumstances. According to Veblen's (2015) observations and research dating back to ancient times, the survival or basic needs are not the only reasons why people consume or buy goods and services. People also consume for pretentiousness and as a sign of statute (Veblen, 2015). The idea that the differences between socio-economic groups could be eliminated by consumption and a statute could be gained through buying goods that are not necessary can be explained by Veblen's "conspicuous theory". Veblen (2015) predicates that consumer wants to stand out and be distinguished in his socio-economic class while he tries to catch up on the differences between his class and an upper-class which he thinks better and more important than his class. Lower-class adopts every clothing style that upper-class

accepts as fashion. Also, lower-class members try to keep pace with this “produced” fashion as much as they can afford. Hence, fashion spreads starting from upper-class to lower-class. This spread of fashion and luxury consumption from upper-class to lower-class could be explained by the theory of “top-down penetration” (Veblen, 2015).

The existence of such a perceptual system and the accessibility of fashion by almost every social class could easily be turned to brands’ good account. Fashion plays an important role for the brands to become a brand and to survive. Because in the times when the differences between society groups were more strict and when only a specific group of society had the privilege to obtain fashion and luxury, a few haute couture houses that served fewer people were enough. The decrease of social and economical differences between the classes enabled brands to reach to people from every walk of life and to have a brand identity. Thus, product range increased. The production of various goods, and the increase of the number of goods also substantially contributed to brands’ development and their participation in a global world.

Luxury consumption is a tool for people to obtain their desired social statute. Luxurious goods play a role for individuals as signifiers of their prestige in a society (Erdoğan, 2016). The DNA of luxury items form a symbolic desire that comes from the need to belong to an upper-class (Kapferer & Bastien, *The Luxury Strategy*, 2009). An individual can become another person via the products he is using. Luxurious goods are consumed partially because of the abstract perceptions they offer. It can also be concluded that luxury consumption exists because it fulfils the need of an individual to become another person rather than meeting survival or necessary daily life needs.

Individuals want to stand out and be noticed. The products can function as a sign of a person’s social statute only when they are perceived by other people. In regard to conveying the message, they need to be able to be sensed. If the message is not conveyed, then the struggle to become an upper-class member happens to be

meaningless. The signal needs to be sent to other people, because people almost always use their luxurious goods when they are about to get in touch with other individuals. Hence, we can conclude that luxury consumption is a result of social life and it changes from one society to another.

Luxury consumption degree also depends on many varieties. These varieties include age, gender and generation and these can be used as a tool to differentiate between various luxury markets (Campbell C. , 1997). For example, Norum (2003) revealed that X generation spends more especially on clothing when compared to the other generations before. It was also shown by research that female consumers place importance on their clothing style and they want to convey some social messages about their social statutes and their identities by their clothing style (Auty & Elliott, 1998). O’Cass and McEwen (2004) also showed with the result of their survey applied to 315 female students aged between 18-25 that young females buy luxurious items for conspicuous purposes and they are usually more inclined to consume goods that are not necessary than males.

For Perez (2008), real luxury only belongs to rich people in a society and the products that could be counted as luxurious are fast cars, jets, haute couture. On the other hand, fragrances, fashion and jewellery belong to traditional luxurious products (Perez, 2008).

Solomon (1983) explains consumers’ attitudes towards luxury consumption in three categories: first of them is that people buy luxurious goods because they are functional. For these people, it is necessary for the product to meet their needs. Second one is that luxurious goods are awards. When these people buy a luxurious product, they use it as a sign of their success. Third group is people who are addicted to luxury. These people are usually young individuals who buy things depending on their feelings (Solomon, 1983).

Consumers also buy luxurious products in order to reward themselves (Kauppinen-Räisänen, et al., 2014). Kauppinen-Räisänen et al. (2014) explain the findings of their research:

It appeared that although self-orientated benefits and personally-orientated motives trigger the self-gifting act, the act of actually purchasing explicitly luxury brands for oneself as a gift may be triggered by other-orientated benefits and socially-orientated motives (p. 2).

Also, they explain that these motives change from one person to another. In their research, it is explained that these motives are handled in two different themes; self-gifting as a means of self-communication and social communication (Kauppinen-Räisänen, et al., 2014). Self-gifting reasons in regard to self-communication are listed as functional benefits of luxurious products, rewarding for accomplishments, stress-relief after accomplishments, consolation for disappointments (Mick & DeMossMick, 1990b); in short, for remuneration purposes. The other motives for luxury consumption is indulging, nostalgia, celebrations (Kauppinen-Räisänen, et al., 2014).

The motives for self-gifting as means of social communication are desired impression, internal feeling of confidence, sense of credibility, sense of belonging, approval of the purchased item (Kauppinen-Räisänen, et al., 2014).

2. FASHION-BRAND NOTIONS

In luxurious consumption as a behaviour, fashion plays an important role. Firstly, it is necessary to understand the concepts along with their actual meanings. In order to understand what fashion is and how it affects a culture in which a certain group of people live, it may be useful to focus on the etymology of the word “fashion”. The English word “fashion” comes from Latin word “facio” or “factio”, which basically means “doing” or “making”. In Old French, that word was transformed to “fazon”, and in Middle English, it was changed to “façon” or “façonner” that means doing or making

something in a certain way and/or shaping something. Those words are precursors of word fashion, which gained its meaning as traditional or modern application of clothing and life styles as of 1489 (Kawamura, 2016).

Barnard (1996) sees fashion as a way of communication. He states what people wear is extremely important or meaningful and explains what sort of meanings fashion or clothing might have, how these meanings are produced and how fashion and clothing interact with these meanings (Barnard, *Fashion as Communication*, 1996). Meanings are not stable and fixed, neither is fashion. Even the usage of fashion notion is not fixed or stable, it is a product of a context in which a concept functions unexpectedly as fashion and unfashionable after a short while (Barnard, *Fashion as Communication*, 1996).

Fashion is a tool to convey social and cultural messages. Clothing and fashion are symbols which carry vital importance for an individual (Horn & Gurel, 1968). Clothing as a non-verbal language communicates with others as an indicator in regard to social status, jobs, roles, self confidence, intelligence, comfort, individuality and other personal features (Horn & Gurel, 1968).

Finkelstein (1996) states that fashion does not have an origin, and it is a social and psychological mechanism. Finkelstein also clarifies fashion concept from feminist point of view; feminist fashion readings usually depict fashion as a conspiracy which distracts women from real society issues. Fashion is also seen as a tool to restrain women to a lower level of society order because they are asked to spend their time and money on things which do not attract men with regards to their professional interest and effort. Fashion strengthens self-absorption and thus, narrows women's cultural and intellectual horizons (Finkelstein, 1996). Personal look identifies a woman's socio status and also has an impact on her thoughts about herself (Tseelon, 1994). Being attentive to clothing and physical appearance is oppressive and that is why, the love of women for fashion is a sort of "false consciousness" (Tseelon, 1994).

Sombart (1967) links fashion fundamentally to economy. He says that “Fashion is capitalism’s favourite child” (Sombart, 1967) Sombard (1967) rejects the idea that consumer plays an important role in constructing or creating fashion. He claims that consumer has to accept and choose from what the manufacturer offers. According to him, manufacturer is the one who decides what is fashionable and what is not and consumer complies with what has been offered to him. There are also other researchers who have economic approach to fashion, such as Nystrom, Anspach. For instance, Anspach (1967) states that clothing is only a meta.

In order to be able to talk about the existence of fashion concept in a society, there must be a flexibility in the social construction of a society. Moreover, a typical social construction is needed, which is born in the modern world where social stratification system is open and flexible (Kawamura, 2016). Social statute differences should exist, however, to bridge these differences should seem possible and desirable. Hence, fashion is almost impossible to exist in strict hierarchy (Kawamura, 2016).

The word fashion is usually so inclined to be matched with clothing. However, it also refers to any field in people’s daily lives. As a matter of fact, it refers to life styles and more importantly how people reflect it. One of the possible reasons why fashion generally comes along with clothing is that clothing is the most visible way to reflect one’s conformance with fashion. Because fashion gains meaning when it is shown to other people. But the notion of fashion should be handled as an abstract concept rather than a concrete concept. As Kawamura (2016) demonstrates below:

People wear clothes but they believe or they want to believe that the things they buy or they wear are not clothes but fashion itself. This belief stems from socially constructed idea of fashion and signifies much more than a piece of clothing (pg. 17).

Along with this explanation, it can be concluded that a piece of clothing is purchased not only because it is needed, but also it is fashionable. In other words, when people buy a piece of new clothing, they do not only buy a product shaped into a dress or shirt. Consumers also buy some invisible constituents along with visual or concrete functions

provided by that cloth. Koenig (1973) defines fashion as “the new value that is bought”. Kawamura (2016) explains how fashion is also related to irrational feelings as this: “Fashion is depicted as irrational because it consistently changes, is contentless, functions as an outer apparel and does not carry any intellectual factor.” (pg. 28). The clothes that we buy just because they are fashionable place us in a specific socio-economic class rather than or by contributing to our look. At the same time, it prevents demonstrating what is private, because it covers our bodies by contacting our skin (Kawamura, 2016). All of these examples explain abstract perceptions of a cloth bought by a consumer. The belief that the look by this external change with the help of clothing also changes the perception of others towards us is internalised. We have to pay a price owing to these invisible values of each item that is purchased, or rather owing to the fact that every item that we buy makes us closer to the life style that we desire. This is a material price and its ticket price is quite high because of sentimental values it offers.

Fashion market sector is not limited to only clothing. There are four main sectors: clothing and apparel, accessories and footwear, perfume and cosmetics, lifestyle and homeware products (Posner, 2011). This breakdown into sectors is a good way for companies and institutions to follow their business and analyse data in market (Posner, 2011). Furthermore, to gather statistics one or more of four criteria is followed:

- Market or product category: Apparel, accessories, perfume or homeware.
- Product type, end-use of product or fashion style: Denim, lingerie, sportswear, formal wear or contemporary fashion.
- Market level: Couture, luxury, mid-market or value market.
- Location of market: global, international, national or regional.

The notion of fashion changed in time and while it was the “luxury” of aristocracy in 15th century, it started to include bourgeoisie who were out of palace and stopped being

monopolized by aristocracy in 19. century (Okonkwo, 2007). In other words, fashion, by being thoroughly democratized in the 20th century, stopped belonging to a single group and was introduced to all kinds of societal groups. Thus, it changed people while it was the change itself. The fact that fashion was adopted by almost all walks of life in a society enabled a more equal societal existence because wardrobe codes which were dissociated with strict limits from 15th century to 19th century were not valid anymore.

Industrial capitalism developments played an important role to that break of inequality and enabled the brands to be formed and to live their golden era. These developments also gave not only rich but almost all people, who come from a lower or middle society class and want to feel to belong to another society class, the opportunity to buy those brands' products by "imitating style" (Kawamura, 2016).

Even though fashion concept seems to be an ideal tool paving the way for a more equalitarian and democratic society, there has to be an absolute hierarchical difference between imitators and imitates. As a result of this imitation, different social classes are not formed, but it is a kind of proof of the relationship between social classes that are already in existence. Hence, imitation is not coincidental (Kawamura, 2016). The aforementioned relations could be liking, admiration or imitation.

What secures the continuity of fashion is the "equalitarian" feature of fashion. Because imitatees embark on new quests when they see imitators are getting closer to their life styles because imitating is an activity which is permitted by the authority and it implies an impulse linked to the equality which characterises the modern democratic social system (Spencer, 1966). The struggle of upper-class members to pretend to be different from lower-class members in regards to clothing and overall lifestyle is the result of this quest. Fashion does not act upon the request of this upper-class. Industry and brands are already aware of this desire to change and they respond to the request of imitatees without a moment's delay or even before in order to spin the wheel. In other

words, fashion breaks the inequality even before social classes are formed to be equal and fashion along with brands does not aim to create an equal society anymore. Thus, it is essential to have an “open-class-system” where people are capable of transferring from one class to another in order for fashion to exist (Kawamura, 2016). The existence of such an open-class-system does not make its presence felt explicitly, it is only a matter of a strong perception.

Another reason why fashion continues its existence is its innovative feature (Kawamura, 2016). Innovativeness is important for fashion because the closer the imitators get to imitatees, the newer ideas in fashion sector are required. Barthes (1967) also associates fashion with innovation. He explains that fashion belongs to neomania (innovation frenzy) concept which was born in our society together with the emergence of capitalism (Barthes R. , 1967). Koenig (1973) also uses the word neophilist to describe fierce fashion conscious people. McKendrick (1982) states that innovativeness has become an irresistible drug for people in a modern society.

Fashion is a concept that normally does not carry a vital importance for people. Because the products offered by fashion sector are not necessary for consumers. However, by means of developing marketing techniques and advertising, fashion has been perceived as a necessity by people. Fashion, simply means to perceive a non-existing requirement as if it really did exist (Ozan, 2015). Herman and Chomsky (2012) explained the power of marketing in a society as below:

The continuous development and the cultural power of marketing and advertising caused “a depoliticised consumer culture instead of political public sphere.” They also caused the creation of a world of virtual societies based on different tastes and various features of groups composed of consumers who are formed by advertising institutions. Those consumption and style based groups do not comply with real societies participating in a democratic order sharing communal living and common issues. These virtual societies have organised not to create a public sphere or serve to it, but to sell and buy goods (pg.22).

There is also a hierarchy in the fashion sector (Posner, 2011). On the top of the list, it is haute couture and couture, and then, high-end fashion; luxury designer and premium brands. In the third rank, there is middle market; designer diffusion bridge lines, affordable luxury retail brands and market retail chains. Next one is mass market and high street multiple retailers. Finally, on the bottom of the list, value market, value fashion retailers and discount retailers. There is also an interactivity between these levels. One of the interactivities is “trickle down”. Trickle down relation is, as Posner (2011) explains “ideas from couture and designer catwalk shows filter down through the fashion market and are used as inspiration for ranges created by high-street retailers”. On the other hand, inspiration can come from the total opposite side. Ideas or designs from street fashion and cultural subgroups can be inspiring point of origin by bubbling up through the hierarchy of fashion and their expensive designer versions occur. This is called “bubble up” (Posner, 2011).

It is possible to say that fashion is a cultural issue. Because fashion perception depends on many factors in a society. Fashion gains meaning in a society along with the dynamics of the culture where that specific society was born and still lives on (Barnard, 2011). As Barnard (2011) explains:

While fashion may be about bodies, as Joanne Entwistle says (2), it is also, as Entwistle also says, about ‘fashioned’ bodies. And by ‘fashioned’ bodies, I understand produced, cultured bodies, because one of the meanings of fashion (as a verb) is ‘to make’ or ‘to produce’. The fashioned body is therefore a made or produced body. To that extent, there can be no such thing as ‘the body’: the body is always already a constructed and meaningful body; it is a cultured or cultural body, because differently cultured bodies wear different fashions. Another way of saying this is to say that fashion is meaningful, (as was said above), and that it is therefore about communication. This is because saying that fashion is meaningful is to say that fashion is a cultural phenomenon. The reason for this, in turn, is that culture is about shared meanings and the communication and understanding of those meanings. Given this, and in the light of what Entwistle says about the fashioned body, we can say that differently cultured bodies communicate different things, (meanings), by means of the different things (clothes, fashion) that they wear (pg. 2).

The notion brand is an irreplaceable part of the fashion world. However, it is a fact that there are many definitions of brand notion. All of these definitions mention that brands

have some features that differentiate them from their competitors. Brands differentiate themselves from their competitors by offering concrete or abstract values. Moreover, they sometimes offer concrete and abstract values together (Deneçli, 2015). According to American Marketing Association, a brand is defined as “name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers (American Marketing Association, 2017).” The English word “brand” is estimated to be first used in Medieval Age (Riezebos, Riezebos, Kist, & Kootstra, 2003). The concept of branding has a simple origin which was first used as burning marks on livestock by cattle-rearing men to distinguish their ownership from others (Okonkwo, 2007), and the word “brandr” originally comes from Norwegian. That marking method has been used with the logos of brands, which have a vital importance in establishing a brand identity. Because the identity of a brand needs to be marketed as the identity of a person. In other words, when people buy something, they need to make some decisions based on the promises that are to be reflected by that brand, namely, its identity. As Okonkwo (2007) explains:

On a daily basis, we make most of life’s decisions based on brands, beginning with the toothpaste we use in the morning to the cereal we have for breakfast, the car we drive, the phone we use, the restaurants we eat in and also the toilet paper we use. We make daily purchases based on the trust we have that the consistent promises of a brand will be delivered (pg. 7-8).

Brands started to come to existence widely in the late 19th century and early 20th century. Industrial Revolution and developments in production and communication fields opened the doors of western world. Hence, products were started to be marketed to masses (Blackett, 2003). In the 21st century, brand evokes more meanings than only a symbol or a name. Brands now represent what a consumer is and help consumers strengthen their positions in a society (Schultz & Barnes, 1999). According to another definition, a brand is a cluster of functional and emotional values which enable foundations to promise unique and accepted experiences (Deneçli, 2015). Hence, brands offer such benefits as satisfying functional and emotional needs of consumers as far as it is understood from this definition (DeChernatony, McDonald, & Wallace,

Creating Powerfull Brands, 2011). Brand is abstract but also critical as regards to defining what a foundation means (Montana, Guzman, & Moll, 2009).

Fashion and brand notions inconsistently assist one another. Brands could be called as the manufacturers of fashion. Especially luxurious brands shape the market by demonstrating what is fashionable and what is not. Majority of the most known brands in the market today have their roots in “haute couture” culture.

Brands actually sell life styles to people by the help of invisible values of their products. Brands also build illusions which support fashion concept and thus satisfy people’s desire to change or enable people to have the social statute they dream of. People become “happy victims” (Thomas, 2007, p. 73) of those brands in order to show off and as a result of their desire to pretend to belong to a higher class of society. One of the most significant features of luxurious brands is that when consumers think of one those brands, they believe they also have the image that they picture (Erdoğan, 2016, p. 27). As a result, consumers choose brands not only for their benefits, but also brands reflect their personalities (DeChernatony, 2006).

The power of a brand depends on consumers’ minds and their behaviour, attitude, belief, perception, emotion, opinion as a result of their interaction with a brand and values (Webster & Keller, 2004). Hence, it can be concluded that a brand and its power become meaningful when in contact with a consumer. Furthermore, the power of a brand can come from such concrete and rational basis as the performance and functionality of its products or such abstract, symbolic or emotional basis as what it represents (Keller, 2008).

Because of either their abstract and irrational functions or their concrete and rational functions, brands fulfil some needs of consumers and institutions. These functions (Blythe, 2006) are listed as below:

- A brand is a sign of property.

- A brand is tool to be different. The image of a brand conveys the difference of that brand to its consumers.
- A brand is a functional tool. Brands give its consumers the message that their products perform as they should.
- A brand is a symbolic tool. Brands enable their consumers to express themselves in an easier way.
- A brand reduces the risk. Every purchase carries a risk. Hence, when people buy a product from a strong brand, they think the product is under guarantee.
- A brand is a tool to get a brief and to the point result. Because the product is labelled in consumers' minds easily.
- A brand is a legal tool. A strong brand needs to protect intellectual property right of the institution as well.
- A brand is a strategic tool. A brand is managed by some assets and these assets contribute to its power.

In brand diversity, it is very important to become iconic for a product. Iconic products are created to seem to be eternal, even immortal. For instance, Chanel No.5 is always in the catalogue, because it is associated with a special memory of consumers so as to create an eternal perception. The image and the concept ascribed to that moment along with story results in a different perception of the product and that product becomes a cult object (Kapferer J. N., 2012). Atkin (2004) even says that there is a link between cults and brands and explains it with an example as below:

That there was a possible connection between cults and brands became more and more apparent to me as I watched people at a research facility on a cold night in New York. Eight customers had been asked to share their feelings about a well-known brand of sneaker. These eight individuals expressed the kind of intense conviction I had only imagined possible at a revivalist meeting or cult gathering. Their language verged on evangelical; their passion was on the brink of zealotry. They were converts.

However, in understanding thoroughly what a brand is, it is also essential to understand the differences between a product and a brand. The differences between a brand and a product (Batey, 2008) are:

- A consumer buys a product based on its function. However, a person buys a brand based on its abstract meanings.
- A product is placed on the shelves, but a brand is placed in consumers' minds.
- A product can easily be out of fashion, but brand is timeless.
- A product can be imitated by competitors. On the other hand, a brand is unique.

Fashion designers are also very important in that matter, because they are not only human beings, but also the leaders of a new world of which members are from elite group (Erdoğan, 2016).

To be a successful brand, name itself is not enough. There are some conditions for a brand to fulfil in order to be a successful brand (Pelsmacker, Geuens, & Bergh, 2010). First of all, a brand needs to be distinct from its competitors. It needs to convince consumers that it has unique functions. Secondly, a brand needs to be based on added values. Its products need to be of high quality. Thirdly, a brand needs to compete with the innovations of an era. It should adapt itself to changing needs of consumers. Another condition for a brand to successful is that a brand needs to maintain its support and loyalty to both its management and workers. Finally, a brand needs to create successful images and stories so as to inform consumers about its value and uniqueness (Pelsmacker, Geuens, & Bergh, 2010). According to BRANDZ Report of 2017 (Brandz, 2017), the most valuable luxurious brands are listed as below:

Table 2.1. BrandZ Top 100 Most Valuable Global Brands 2017, Luxury Brands Top 10.

	Brand Name	Brand Value 2017 (\$ million)	Brand Contribution	Brand Value % Change (2016 vs. 2017)
1.	Louis Vuitton	29.242	4	3%
2.	Hermès	23.416	5	18%
3.	Gucci	13.548	5	8%
4.	Chanel	11.019	5	7%
5.	Rolex	8.053	5	-1%
6.	Cartier	5.843	4	-13%
7.	Burberry	4.285	5	-7%
8.	Prada	3.950	4	-10%
9.	Dior	2.352	3	14%
10.	Tiffany & Co	2.318	3	-6%

Source: Retrieved from: BrandZ

<http://www.wppwrap.com/brandztop100global2017/mobile/#p=168>

Majority of the notions and the concepts about brands and branding culture that are used in traditional marketing were first used by Procter & Gamble Company in the USA in the early 1800s (Schultz & Barnes, 1999). In 1930s, the same company, Procter & Gamble also created “brand management” concept, which has still been used to help shape marketing, promotion and communication strategies by all kinds of institutions all around the world (Schultz & Barnes, 1999). In modern marketing strategies, being distinct from competitors came into prominence, and unique brand connotations were created by using product features, names, packaging, distribution strategies and advertisements as of 20th century (Aaker, 1991). The most significant reason why being distinct gained importance was the fierce competition environment especially after World War 2 (Batey, 2008). Because World War 2 is referred as a milestone in luxury.

Thomas's (2007) explanation gives a more concrete understanding related to this situation:

That all changed with World War II. When the Nazis arrived in Paris in 1940, many luxury businesses and couture houses—including Chanel—closed shop. But couturier Lucien Lelong, head of the French couture association at the time, persuaded several to remain open to save jobs and preserve pride. During the Occupation, the Nazis ransacked the association's headquarters and confiscated its archives. They closed some houses—Madame Grès and Balenciaga among them—and tried to shut down the industry fourteen times. Their plan was to move couture houses to Berlin and Vienna, which were to be Europe's new cultural capitals (pg. 23).

In Batey's (2008) brand development model, four steps are taken into consideration. First step is "unbranded product". At this step, products were considered as meta. Manufacturers were not in need of being distinct owing to the fact that there was more demand than the supply. Second step is the period when a brand was a reference. At this stage, manufacturers started to be distinct from other producers because of rising competition and they focused not only on functions of their products, but also on the names of their brands. Because the name was used as a signifier of the product quality. Third step in this model is "brand as a personality". Because of increasing competition, brands started trying to attract their consumers more emotionally. Last but not least, fourth step is "brand as an icon". In this step, brands are seen or accepted as meaningful symbols by a great number of people in the course of time. Brands benefit from such drives as falling in love, obtainment of anything and so on. Brands also signify concepts such as freedom, individuality, rebellion or masculinity. Hence, they gain symbolic meanings that are also different from their own image (Batey, 2008, p. 190).

"Brand as a personality" step emerged because consumers were not able to notice the technical differences between the products. Thus, they made their decisions based on perceptual benefits rather than functional benefits (Bozkurt, 2013). Moreover, brands attributed some humane features such as honest, friendly, reliable, fun, innovative in order to establish strong bonds with consumers (Brassington & Pettitt, 2007). So as to establish this bond, brands needed to demonstrate their identities via advertisements to

consumers so that consumers could play an active role in communication with brands and in interpreting them (Batey, 2008). As a result, consumers attribute meanings to brands and get in contact with them (Armstrong & Kotler, 2014).

Branding is a necessary process for both consumers and producers or institutions. Brands need to create a permanent image in consumers' minds and also satisfy them in order to be a successful brand (Deneçli, 2015). Branding is important for consumers because branding process is also affected by the consumer reactions to activities, which are carried out by marketing managers of a brand (Batey, 2008). In branding process, the fundamental aim is to create an awareness along with increasing the familiarity of the product or service (Deneçli, 2015). Another important step in branding process for brands is to create an identity related to their abstract and concrete functions, which consumers can benefit from so that consumers can orient the image of brands in their minds (Elden M. , 2009). Because through the eye of a marketeer, a brand means "promise". However, a brand means a whole of connotations, perceptions and expectations from a consumer's perspective and consumers attributes a meaning to brands (Batey, 2008, p. 5). Hence, a brand needs to be perceived and interpreted by a consumer in order to fulfil its function.

In fashion market sectors and branding process, there are two crucial levels. One of them is haute couture and couture, the other one is ready-to-wear (Posner, 2011). However, most of the brands which a lot of people know and use today originally come from haute couture culture in France, which played an important role for the brands to have their modern identities.

2.1. Haute Couture Culture

Haute couture is a French word and literally defined as high sewing or fine sewing (Posner, 2011). Haute couture's standards are above that of ready-to-wear. The term

“haute couture” is protected by law and governed by very strict rules set by the Chambre Syndicale de la Haute Couture in Paris (Posner, 2011). Haute couture was established in the same era when sewing machine was invented. This invention with no doubt made designing easier and this helped a new culture to be born (Koda & Martin, 1995).

Haute couture culture has its roots in Europe beginning in the mid 1800s. Thomas (2007) explains the origin of haute couture as:

Throughout the mid-1800s, women wore voluminous gowns with layers of petticoats known as crinolines, made of wool and horsehair, under their skirts or, later, with bustles. The master of such creations was a young Englishman named Charles Frederick Worth, an acquaintance of Louis Vuitton’s who had a dress shop in Paris on the rue de la Paix. Today Worth is known as the father of haute couture. Rather than producing dresses to order like his confreres, Worth designed seasonal collections from which his clients could choose. He was one of the first to stage fashion shows to present his collections, and the first to put a signature label on his clothes (pg. 21).

Haute couture continued to be a trend among bourgeois women for more than 200 hundred years. In 1950s, over two hundred thousand women around the world wore couture pieces. Wearing haute couture was an ordinary part of daily life (Thomas, 2007). Since haute couture is special to each and every costumer, it has been important for wealthy people who can afford it. Because it satisfies people with the notion of being unique. Socialite São Schlumberger says to Thomas, “There will always be a need for haute couture. Because there will be people who, if it exists in red, will want it in white, who want quality, something special for themselves, something where there aren’t dozens of the same.” (Thomas, 2007, p. 214)

Most of the luxury brands today played an important role during the years when haute couture was trend among wealthy families. For instance, Chanel has its roots dating back to 1909 when Gabrielle “Coco” Chanel first entered fashion world. Her partner, Étienne Balsan helped her maintain a hat designer shop in Paris. She was designing hats at the beginning. Later on, she made well-known and wealthy friends who ordered some of her designs. Her casual clothing designs became very popular especially after

the outbreak of World War 2. Her new boyfriend, Capel supported her financially and she founded her first couture house in Biarritz, which was a very popular couture fashion area in 1915. She sold her designs at top prices in order to pay off her debts and gain her independence financially (Kod, Andrew, & Garelick, 2005). Her designs carried masculine patterns, which was not an usual case in that era. She also wore what she designed for her clients. She became the symbol of independent, free and brave woman in designer world.

Along with Worth and Chanel, there are many other names who had their peaks in coture fashion world in 19th and 20th centuries. Paul Poiret, Callot Soeurs, Jeanne Lanvin, Edward Molyneux, Madeleine Vionnet, Elsa Schiaparelli, Jean Patou, Christian Dior, Cristobal Balenciaga, Yves Saint Laurent, André Courrèges, Emanuel Ungaro, Gianni Versace are some names to be mentioned first when it comes to haute coture history (Koda & Martin, 1995). Each one of these names had a different and unique style.

2.2. Socio-Economic Status Groups

Due to technological developments and research which have been made to understand the nature of societies and people, marketing strategies are getting more powerful and as result of these changes, societies change as well. Socio-economic statute (SES) groups have a direct impact on consumption which is also affected by economical, demographical, behavioural, and social variables (Erdoğan, 2016). In American Psychological Association's web site, socioeconomic status is explained as "Socioeconomic status is the social standing or class of an individual or group. It is often measured as a combination of education, income and occupation" (American Psychology Association, 2017). It has been revealed by research that people behave in a specific way to change and/or protect and improve their status in a society where it is a high possibility that they can encounter with hierarchical structures (Maccheroni,

Marinacchi, & Rustichini, 2012). Status consumption is a motivational process in which people buy products in order to show their status to other members of a society (Eastman, Goldsmith, & Flynn, 1999). Moreover, not only products but also leisure time activities such as trips, entertainment and going to shopping malls are associated with having a status (Özbolat, 2014).

There are usually six different socio-economic status groups in a society (Douglas, 1999).

- A Socio-economic status group
- B Socio-economic status group
- C1 Socio-economic status group
- C2 Socio-economic status group
- D Socio-economic status group
- E Socio-economic status group

From Marxist point of view, false consciousness plays an important role in the formulation of socio-economic status. False consciousness (Serva, 2018) can be explained as below:

False consciousness is a term that Marxist economists and philosophers use to describe a particular state of mind that prevents a person from recognizing the injustice of their current situation. According to Marxists, this state of mind prevents individuals from combining their efforts and taking action to have a better life than they currently have.

Even though it is explained that members who come from high-status have a high culture and members who come from lower-status have a lower culture which is also affected by popular culture (Bourdieu, 1984), in this day and time, the relation between social status, life styles and tastes have been weakened by the impact of such concepts, which have an impact on creating an identity, as age, origin, gender (Rankin, Ergin, & Gökşen, 2013). It is a fact that members from lower socio-economic status groups are also inclined to consume luxurious products, which have a higher value than their standards (Erdoğan, 2016).

As mentioned before, fashion also has an effect on constructing stereotypes of members in a society. As Barnard (1996) demonstrates:

Fashion has been established as being meaningful and as communicative. It has also been established as a profoundly cultural entity. (...) Now, I also want to argue that fashion is one of the ways in which people are constructed as members (and/or non-members) of cultural groups. The reference to culture was a significant part of the definition or explanation of what fashion is and that definition inevitably refers to culture (p. 2).

The notion of socio-economic status groups which can be defined as grouping, ranking of individuals in a social hierarchy has some distinctive features. The first one of them is the hierarchical structure and it is the explanation of status differences between members of the same class. Another one is the similar status observed among members of the same class. Membership of a social class also functions as the advisory group in understanding consumption behaviours (Odabaşı, 1999). According to Warner, the notion of social class refers to a social structure composed of individuals who have the same societal prestige, have close relationship and have similar behaviour expectations (Odabaşı, 1996). It may not be always possible to possess all of these signs and components that determine social status groups within a societal structure. However, it is possible to change the status group in which we are involved by having one or two of them. Individuals compare their images and the image of a product in a societal structure (Marangoz, 2006).

As a result of globalization, culture and ideology and accordingly socio-economic groups undergo a change with regards to consumption. In the process of globalization, culture and ideologies are majorly linked to themes of life styles, products and the ways of obtaining them (Herman & Chomsky, 2012, p. 18). The fact that many reports in the late 1990s revealed that youth of middle-class were fascinated by consumer brands and products; moreover, that they obsessively desired them should not be a surprising thing (Braustrup, 1994).

In branding process and controlling people, it might be useful to look at the origin of the act of directing people to buy what they want, not what they need. Edward Bernays is one of the names in the centre of changing masses' consumption behaviours (2014). He was the American nephew of Sigmund Freud. Freud (2016) had disserted that primitive, sexual and aggressive drives were hid deep in every human being's mind and if these forces were not controlled, societies could end up in chaos. Edward Bernays was the first man to have used his uncle's ideas about human beings in order to manipulate the masses. As an example for this, in 1929 Edward Bernays fictionalised a campaign (Torches of Freedom, n.d.). The word "fictionalise" suits well here because Bernays applied this campaign as an experiment in order to understand how he could use his uncle's ideas on masses to manipulate them. Bernays realized that war propogandas worked out when they were designed in parallel with human beings' irrational emotions and desires. Hence, he wanted to experiment if these propogandas would work out at peace as well and upon the request of George Hill, former president of American Tobacco Company, he designed a campaign for Easter in New York in 1929 in order to increase the number of the women who smoked. At that time, smoking was usually a man habit and women's smoking, especially if it was indiscreet, was not accepted as a moral act. It was necessary for tobacco companies to demolish that societal belief in order to use their potential customers, which were women. Bernays invited a group of women from high society to smoke cigarettes in a garish way in the event of that year. Meanwhile, Bernays also informed the press that a group of women who defended women's right to vote and stand for election would protest by using cigarettes as "torches of freedom". The photos of women who were smoking on that day were on the headlines of the newspapers and magazines the next day. As one of the freedom symbols of America, The Statute of Liberty holds a torch in her hand. As a consequence, Bernays managed to make an impact on masses by combining rational and irrational emotions. While doing that, he also got assistance from one of the most popular psychoanalysts of that era, A. A. Brille. Brille explained that cigarette

symbolizes penis and reminds of sexual virility. Moreover, he stated that when cigarettes were narrated with the idea of protesting against male dominance, women started to smoke as well. Thus, in this propaganda, cigarettes were turned into a symbol of female freedom and independency. Even though smoking publicly did not directly bring freedom to women, women who smoked started to feel more independent.

Brands seem to assert that they can make people's dreams come true. The significance and the effect of these brands as objects of desire stem from the notion that they clarify an identity, a status, or a norm in presenting a product or brand's identity. According to Laclau (2007), once brands have become the signifiers of the things which are heterogeneous and residual in a society, they obtain an irresistible attractiveness on every demand that has not been satisfied. At this point, desire for brands presented as the objects of desire rises when brands add an affirmative meaning to things which they materialise or turn into meaningless objects because the desire for the objects functions as a tool to make sense of nothing and denying making no sense out of nothing (Žižek, 2004).

3. FRAGRANCE AND PERFUME AS LUXURIOUS GOODS

Perfume and fragrance products have been used for many years in different forms. It has always played an important role in the world of desires. That is why, it is useful to examine the sense of smell closely in order to make a connection between irrational process of consumption and the world of perfumes.

3.1. The Sense of Smell

The sense of smell has been assigned different specific meanings by different cultures throughout the history. Since it has gained its meanings and importance within a society, it can be called as a social phenomenon (Classen, Howes, & Synnott, 1994). Even though it has been ascribed as the least important sense, it affects us on a variety

of grounds such as physical, psychological and social (Classen, Howes, & Synnott, 1994).

One of the most interesting facts about the sense of smell is that it is the only sense which has a direct link to amygdala, where our memories and emotions are stored (Drobnick, 2006). As Classen et al. (1994) explains the reminder role of sense of smell below:

Smell can evoke strong emotional responses. A scent associated with a good experience can bring a rush of joy. A foul odour or one associated with a bad memory may make us grimace with disgust. (...) The perception of smell, thus, consists not only of the sensation of the odors themselves, but of the experiences and emotions associated with them (p. 2).

Another important feature of the sense of smell is that it does not always function consciously and it always registers without our knowledge (Classen, Howes, & Synnott, 1994). As long as we breath, we also smell (Ozan, 2014), which happens approximately 18.000-23.000 times a day (Classen, Howes, & Synnott, 1994). This fact also reveals the truth that the sense of smell, no matter how strong it is or is not, lives with us until we die. As a result, it is also a undeniable fact that sense of smell has a great impact on people's lives from infancy, even from fetus period to adulthood. To illustrate, molecules of the smell of a mother's nipples fluid and the molecules of amniotic fluid are mostly either common or quite similar to each other (Ozan, 2014). that is why a baby might calm down after it smells a piece of clothing that belongs to its mother when she is away.

Throughout the history, sense of smell has played an important role in both people's and animals' lives and societies whether unconsciously or consciously because it is a stimulus which always has to be open (Classen, Howes, & Synnott, 1994). Sense of smell has been used for spell, therapy, pleasure, remediation, fertility, religious, spiritual purposes and it has become a part of the culture in which it existed (Morris, 1984). As for animals and plants, sense of smell plays even a more important role,

which is survival. Animals also use their sense of smell to hunt, to breed or to locate food (Morris, 1984).

The sense of smell is the known first warning system of all living creatures (Morris, 1984). Creatures had to develop perfect smell systems so as to protect themselves from predators by recognizing their smell (Morris, 1984). Even though the complexity of that system has diminished in humans as a result of evolution compared to animals, sense of smell comes into prominence more than the other senses in our daily lives (Morris, 1984).

A healthy individual is able to smell 10,000 odors (Hirsch, 2006). However, reactions of two people to a particular odor will never be in the same way (Hirsch, 2006). As to understand subjective role of sense of smell, Hirsch's (2006) explanation can be illuminating:

Who they are, where they live, whether they have smelled the odor before and under what circumstances all enter into the reaction. Among people from the Eastern United States, the scent of flowers prompts nostalgic feelings; among those from the South, the scent of fresh air; among those from the Midwest, the smells of farm animals and among those from the West Coast, the smells of meat cooking or barbecuing often prompts such feelings (p. 188).

It is also vital to understand how the sense of smell functions so as to understand the bond between odors and the reactions of individuals to those odors. Odors are composed of volatile molecules and they float in the air. These molecules reach to mucous membrane which is called the olfactory epithelia by breathing the air through nasal passages. There are many olfactory sensory neurons, namely small nerve cells, on the olfactory epithelia. The molecules are carried to the cells by air we breathe. There are odorant receptors on the tips of those small cells which are covered with cilia (Herz, 2006). Human beings have between 300-400 functioning receptors. Mice have around 1000 of them and a bloodhound has 200 million. Compared to most animals, humans appear to be really poor smellers.

Next step for an odor is to reach to olfactory bulbs after the olfactory nerve transmits electrical impulses to those bulbs. After that, sensory information is headed to the parts of limbic system, such as amygdala and hippocampus, the parts that are mostly responsible for emotion structures in brain. The sense of smell has a direct path to that part unlike other senses. Hence, this direct connection between smell and emotions is the reason why people remember a memory when they smell something they smelled on the day when memory took place. The sense of smell is stored and linked to a mood or an emotion in the amygdala (Herz, 2006). That is why, when a crying baby smells its mother's clothing, it calms down. Because his mother's smell is stored in the amygdala as a sign of safety.

Thomas (2007) demonstrates how the smell and our memories relate to each other in a profound way by telling this story:

One day a few years ago, a woman went to the Osmothèque, a perfume conservatory in Versailles, and told its president, Jean Kerléo, that she wanted to find her mother, who had long ago died. Kerléo was taken aback. Her mother, the woman explained, always wore the same oriental floral scent, called Arlequinade, introduced by Paul Poiret's Parfums de Rosine in 1920. Her clothes smelled of it. The house reeked of it. A cloud of it lingered whenever she passed by. Arlequinade was her mother. Arlequinade disappeared in 1928 after Les Parfums de Rosine went bankrupt. The only place it still existed was in the Osmothèque's inventory of seventeen hundred perfumes. Kerléo took a touche—a strip of white absorbent paper used by perfumers to test scents—dipped it in the tiny brown vial, and handed it to the woman. She inhaled, then sighed. “Ah, mother” (p. 93).”

As the sense of smell has a mysterious and an enchanting side, all kinds of scents have always played an important role in all cultures and perfume has become a perfect product for the brands to sell for some reasons. Now I will mention how important the world of scent was for different cultures and how perfume has become an inseparable part of luxury brands.

3.2. An Introduction to Perfume Industry

The perfume industry is mostly under the dominance of luxury designer brands. There are old names in the market but also every year new perfumes are launched as well. The reason for this continuum is that perfume is the easiest luxury product that is the most accessible, easy to sell (Thomas, 2007). It is also easy to sell to different cultures with ease. According to Thomas, “Perfume serves as an introduction to, as well as a flag-bearer for, a brand—and it reaps great profits. In other words, perfume allows you, as the tycoons like to say, to buy into the dream (Thomas, 2007).” The history of perfume dates as back as luxury; namely, it has been in use since the first civilization. According to some accounts, the origin of perfume like we use today was first practiced in ancient Egypt, it became as a means of art in ancient Rome (Dugan, 2011). Perfume industry was obsolete in medieval Europe, but then its importance and popularity was regained in France in 18th century with the acceleration of modern industrial methods (Dugan, 2011).

The very first perfume types in history were most probably powdered flowers, fragrant leaves and woods, and aromatic resins. They used to be burned so that the place could be perfumed with the help of the smoke they produced (Sagarin, 2011).

Throughout the history, perfume has been used for different purposes and in different ways. People used incense to burn for the gods in Mesopotamia, the Egyptians used it in ceremonies, religious rituals, for massage and for many other events (Thomas, 2007). The Egyptians were the ones who discovered enfleurage, which is a process of keeping crushed aromatic plants in oil (Thomas, 2007). They used flower petals on the floors so that the saloon could smell nice the minute the guests stepped on them. The Egyptian inscriptions on their tombs say that it was a necessity for people to perfume themselves at least once a week (Sagarin, 2011). Cleopatra’s ship was perfumed because she was so obsessed with scents and perfumes (Thomas, 2007).

Ackerman explains the importance of fragrance in ancient times. Cretan athletes anointed their bodies with aromatic oils so did Gladiators with lotions before games (Ackerman, 1990). In parchments belonging to Greek writer, many advice can be found for perfuming body parts, mint for the arms; thyme for the knees; cinnamon, rose, or palm oil for the jaw and chest; and marjoram for the hair and eyebrows. Alexander the Great was also very fond of scents and fragrances. Just like Romans, he also bathed in perfume and immersed his clothes into perfume (Ackerman, 1990). Perfume was also very important for royalty. It can be exemplified from Thomas's (2007) book:

French king Louis XIV had a team of servants on hand to perfume his rooms with rosewater and marjoram and to wash his clothes in a bath of spices and musk. He ordered his perfumer to create a new scent every day. For parties at the "Perfume Court" of Louis XV, the staff doused doves in scent and released them to fly about the guests, each flap of the wing filling the salons with a rich aroma (p. 62).

The modern perfume we use today has been shaped after useful improvements in chemistry. It was thanks to a Spanish alchemist Arnaud de Villeneuve who in 13th century refined the process of distilling alcohol—called aquae vitae (waters of life) (Thomas, 2007). Alcohol was also used for medicine. Since it does not have a nice smell, it became agreeable with a few drops of aroma of lemon or herbs. Eau de la Reine de Hongrie (Queen of Hungary Water) was the first aromatic alcohol. It was created for Queen Elizabeth of Hungary in 1370 for the purpose of curing her gout and rheumatism. According to a book found in Hungary, she claimed that she thoroughly recovered (Abdeker, 1754). Distillation was used with roses but it was not functioning for some other flowers such as tuberose, jasmine, orange flower. The Frenchman Jacques Passy came up with a different technique in 19th century, which was later developed to be used with other flowers as well. The technique was "enfleurage" applied by deriving scented oil of flower petals in a fatty pomade (Aftel, 2001).

In the 18th century, it was very fashionable for women to powder their hair, to perfume their clothes and bodies, and to use potpourris to scent their homes. Although

fragrances and odors have been in existence for a very long time, 19th century is an important era for the perfume market. The reason of this importance is explained by Briot (2011) as:

The nineteenth century was a crucial time in the evolution of the perfume market, as it was the period when perfume products turned from being items of exceptional use into a broadly distributed, more widely consumed commodity (p. 273).

Perfume industry was already selling to the rich. It had to include more people in order to sell more. 20th century was the high time for market changes. As Thomas (2007) explains:

In the 1980s, when luxury brands began to focus more on the middle market, they marketed eau de parfum, a more potent product—it is 8 to 20 percent concentrate, blended with alcohol—that sells for slightly more than eau de toilette. It was a wise marketing ploy: by incorporating the word parfum (perfume) into the name of the product, luxury brands offered to the middle market what appeared to be a true luxury product, a piece of the dream. Perfume—known in the business as “extract”—is made of 15 to 30 percent concentrate blended with alcohol; To reach more of the middle market, and to earn more profits, luxury brands have extended their perfume scents into other product categories such as body lotion and bath oil (p. 93-95).

According to Aftel (2001), it was definitely François Coty who helped olfactory products step in department stores. In 1905, he poured a bottle of his perfume in an exclusive department store. This department store had first refused to sell that perfume. However, after the clients smelled the scent, they rushed to this department store to buy things. Coty is a vital name in olfactory world because he was also the first name to have come up with the idea of packaging small bottles of fragrance. Coty was also one of the pioneers who mixed synthetics with natural essences, which is a major innovation in perfume industry in terms of democratization of fragrances (Aftel, 2001). The bottle producers were two important luxury crystal producers, Baccarat and Lalique. Their products were pieces of art.

Perfume industry had an independent and dominant center like couture and leather products until 1910s when Poiret introduced his first fragrance Coupe d’Or (Golden Cup). French perfume houses such as Houbigant and Guerlain were already producing scents for both aristocrats and bourgeoisie. However, the link between fashion

designers and perfumes can be explained with two names: Paul Poiret and Chanel (Ozan, 2015). These two names are important because even today we can see that almost every luxurious brand has a perfume on the shelves. Paul Poiret was the designer of unusual styles in the late 1800s and early 1900s. In 1911, he founded two companies, one for his each daughter; for Martine, Les Ateliers de Martine, where decorative objects were produced and for Rosine, Parfums de Rosine, where perfumes were produced. Parfums de Rosine was the first perfume brand founded by a designer. But unlike Chanel, Poiret's perfumes did not carry the name of the designer. Chanel produced Chanel No. 5 in 1920s with the title of the first designer to have produced a perfume with the same name as the designer (Ozan, 2015). Poiret died in 1944 after his bankrupt due to stock market crash. He lost his fortune but other couture houses conferred on his idea of selling couture brand perfumes (Thomas, 2007).

The democratization of fragrances was a necessary change for couture brands in order to expand their target consumer range. A solution of 98 percent of alcohol and 2 percent of water is the ideal proportion for perfume to be dissolved (Turin & Sanchez, 2009). When this solvent of perfume oil changes, the fragrance is labelled with different names. Eau de toilette (EdT), which was introduced in the 1930s and became widespread in 1950s, has 10 percent of perfume oil. Eau de toilette was produced to take perfume to the middle market according to Polge, the nose of many famous perfumes in the market today. Eau de parfum (EdP) contains approximately 15-18 percent of perfume oil. Finally, parfum, namely extrait, has 25 percent of perfume oil and higher (Turin & Sanchez, 2009). Even a weaker version of eau de toilette which has a very little of the solvent diluted with orange blossom or lemon water was introduced by Johann Farina of Cologne in 1725 Eau de Cologne (Aftel, 2001). It was especially a trend in the 1920s and 1930. It was for the masses since it was a much cheaper version of the perfume. What added to the improvement of luxury perfume business in a more recent time was the purchase of Dior by Bernard Arnault in 1985.

The market was developed in terms of creation, marketing, consumption and production (Thomas, 2007).

Fragrance industry is improving year by year in spite of rare decrease at times. It is now a sector which is worth \$38,813.9 million (King, 2017). It is estimated that the perfume and fragrance industry will keep expanding at a regular rate. As it is explained below (IbisWorld, 2017):

Unpleasant odors: Revenue will decline slightly as exports fall and import competition tightens. Over the five years to 2016, the Perfume and Fragrance Manufacturing industry has slowly expanded, as growth in the macroeconomic climate has allowed more shoppers to splurge on the discretionary goods manufactured by industry operators. The increase in demand for perfumes and colognes over the five years to 2016, in addition to the industry's low barriers to entry, have caused the number of industry entrants to expand during the five-year period. Over the five years to 2021, industry revenue is forecast to increase. As the economy continues on its upward trajectory, and consumers have more free income to spend on discretionary goods, industry demand is expected to increase.

3.3. Perfume Industry and Luxury Consumption

Perfumes are indispensable products in luxury consumption. Furthermore, they take a share in fashion world. Wherever we go to buy a bottle of perfume, we can see names not related to olfaction world, but fashion world. The reason for that is not that they are great perfumers; even though some names in fashion world such as Tommy Hillfiger and Ralph Lauren do not have the capacity to make a drawing, they can give their names to perfume (Ozan, 2015). Because they have got a style and they have already established a necessary relationship between themselves and consumers so that consumers could buy their style (Ozan, 2015).

Fragrances and perfumes are in the group of relatively more obtainable products of luxurious brands (Ozan, 2015). Moreover, fragrances and perfumes are used as a tool

to convey a message and establish an identity because they can easily be sensed by other individuals around.

As mentioned before, when people buy luxurious items, they mostly aim to send signals or messages about their social status. Sense of smell steps in to receive that message with fragrances and perfumes. In order to have an opinion about the image of a brand's product, advertisements also create perceptions. Moreover, olfactory oriented products are more suitable than any other products because they are already the products of desire. Thus, the power of perfume advertisements cannot be denied as regards to creating an image of identities.

4. ADVERTISEMENTS

Mass media serves as a system which conveys messages and symbols to all kinds of people. Along with entertaining, consoling and informing, its another function is to imbue behaviour codes, beliefs, and values which connect individuals to the whole of a society. In a world where prosperity belongs to a galere and where important contradicting class interests exist, in order to fulfil that function, it requires a systematic propaganda (Herman & Chomsky, 2012). Advertisements are great tools in carrying out these functions.

Advertising is used as a way of marketing communication. According to Fletcher (2010), a very good definition for advertising is: "An advertisement is a paid-for communication intended to inform and/or persuade one or more people." In this definition, there are key words which can help understand the structure of advertising in a clearer way (Fletcher, 2010). First key word is "paid-for". This key word demonstrates that if an institution wants to advertise, there is a cost for it unless it is for a charity or something like this. Second key word is "communication". Communication is a vital key word since without an audience, who see and/or hear an advertisement, the message cannot be conveyed and the objective of advertisement

cannot be obtained. As Fletcher (2010) explains the role of communication in this definition:

Every advertisement attempts to bridge a gap between the sender and the receiver. This bridge is a communication. To buy a whole page in a newspaper and leave it blank is not to advertise. Whether in words or pictures, or usually both, advertisements must communicate something to whoever sees or hears them (p. 2).

Third key word is “intended”. Every advertisement or advertising act has a purpose, and it is published or broadcasted for the sake of this purpose; however, achieving that goal is not always essential for an advertisement. Fourth key phrase is “inform and/or persuade”. The usual aims of an advertisement are to inform and to persuade the consumers. Yet, the line between them is almost invisible. Because all the information is most probably included in an advertisement in order to persuade. Final key word is “one or more people”. As it was mentioned before, communication is essential in advertising. Hence, to convey the messages, there has to be a target audience.

Advertisements undoubtedly have a great impact on consumers. Because society does not have control over media; bosses and governors decide what is to be offered and people have to choose from these options (Herman & Chomsky, 2012). Moreover, people mostly watch and read products, which have already been submitted to them and are intensely advertised. In this context, the process of consumers’ purchasing decisions do not start with thinking, but with perceiving (Girişken, 2015). The next step for consumers is purchasing and thinking is the last step (Girişken, 2015). In other words, consumers first make their decisions based on perceptions created by unconscious and after that, they interpret or assign meaning to their decisions and confirm them (Girişken, 2015).

In the advertisements, many concepts are used to attract the attention of consumers and also to differentiate one brand from another. The theme of “value yourself” is one of those concepts because an individual who believes in values needs to behave according to the designating power of values (Zeybek, 2013). At the same time, values have a

great impact on people's attitudes and behaviours by forming the core of ego concept (Tutar, 2012).

For the brands and institutions, the questions related to how to sell, how to market have gained importance for a very long time (Girişken, 2015). Many studies have been carried out so as to reveal techniques affecting marketing strategies. Researchers, by also using the data obtained from visualisation techniques instead of using merely consumers' statements, have begun to understand that consumers make their decisions irrationally and at an unconscious level to a large extent, not rationally as opposed to popular belief so far (Girişken, 2015).

Advertisements are strong tools in order to shape contexts and concepts in consumers' minds. As Millard (2009) explains:

Social norms and dominant cultural industries, such as Hollywood or high fashion, also influence the looks women choose for various social situations. Choice is obviously structured, and one's performance of beauty is limited by skills, financial resources, anatomical attributes, and many other components, but beauty is still not something one has but something one does.

Advertisements mostly deal with our desires and they try to reveal them. As Berk et al. (2003) explains:

We suggest that desire is a notion directly addressing the social character of motivation. Even though we also use need in colloquial speech when we realize that this need is a social one, the use of the construct of need tends to naturalize the social institution that positions something as needed and therefore natural. This naturalization invokes the biological roots of needs.

There has been many studies, which are concerned with the audience interpretation of advertising from marketing angles by Richins in 1991, Scott and Vargas in 2007, or as for gender analysis by Beetles and Harris in 2005, for textual analysis by Machin and Thornborrow in 2006, for social semiotics aspect by Machin and Leeuwen in 2005, and for audience ethnography by Murphy in 1999 (Millard, 2009). It is shown by these studies that audience have an active role in receiving messages from advertisements and interpreting them. Millard (2009) explains that role as below:

Many of these studies show that audiences are active, that interpreting media texts is complex and involves agency, and that interpretations vary across individuals. According to Bulmer and Buchanan-Oliver (2004), information and meaning are separate concepts in advertising. That is, ads say and do more than relay product information. Furthermore, individuals draw on different codes and resources to generate their own meanings of texts even if the creator manipulates the semiotics and nuances. Viewers regularly create meanings that suit their own purposes, and this process is largely dependent on using advertisements in practice and personal relevance of the content (p. 5).

4.1. Perfume Advertisements

In this part, I will analyse some perfume advertisements to comprehend how some messages are conveyed through some signs and what they mean. I will pick popular perfumes for both men and women.

4.1.1. Methodology

Advertisements are designed mainly to convey a message, and this message is composed of various signs. Hence, it is proper to analyse advertisements by semiotics. Semiotics is a field which deals with signs of both visuals and lingual patterns (Bakkal, 2016). Semiotics tries to reveal what is meant to be conveyed through signs rather than what is shown.

The origin of semiotics comes from pre-Socratic ages, when Hippocrates examined bodily symptoms, which can be called signs, in order to understand a person's mental or physical health (Mick D. G., 1986). Furthermore, signs, symbols and communication issues were discussed by Aristotle, Plato (Mick D. G., 1986). To seek for hidden messages through signs has a deep-rooted history, it even dates back to John Locke, a philosopher from 17th century. Locke, Leibniz, Condillac, Diderot are some of the first semioticians in history (Kristeva, 1969). However, semiotics, as a field of science, has been used since very early 20th century (Berger A. A., 1996). It gained an

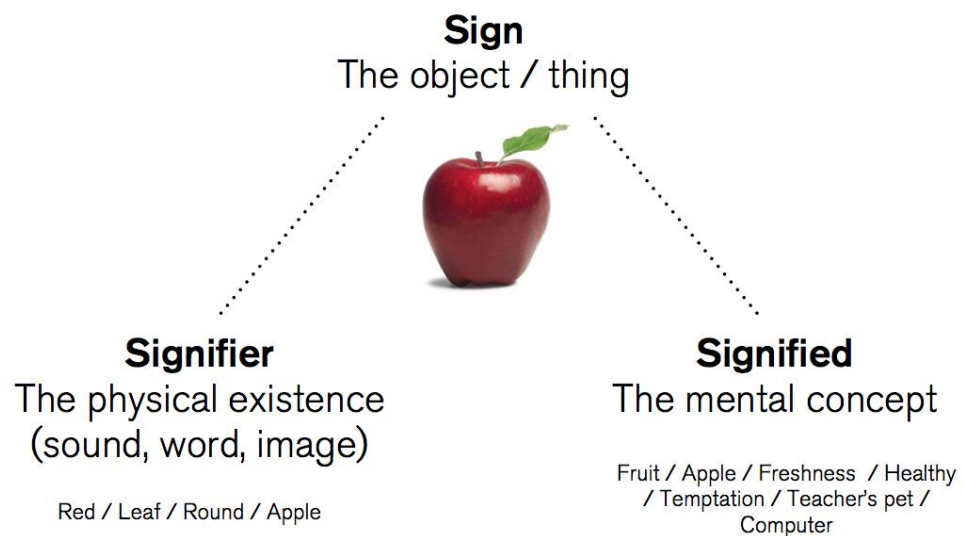
identity thanks to works of the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce. The use of semiotics accelerated especially in 1960s. It has primarily been used in art, communication, marketing and advertising fields. Semiotics is a kind of an approach to read meaningful systems in a text via signs, to interpret codes, to evaluate the connections between texts through sequences, syntagms, metaphor and metonymia, to seek for the culture and ideology given through implications (Bakkal, 2016). Any structure, both verbal and non-verbal, can be the topic of semiotics.

In semiotics field, it is useful to say that there have been many semioticians who have contributed to the explanation of the field. Sebeok (1976) states that semiotics is linked to “the exchange of any messages whatever and of the systems of signs which underlie them”. Ransdell (1977) expresses that there are two forms of semiotics; one is a general semiotics which looks for an answer as for the nature of meaning, another one is the specific semiotics that asks the question how reality words, myths, gestures, products or services and theories gain meaning. Fiske (1982) says that there are three main areas of study in semiotics. The study of the sign itself, of different types of signs, of the varied ways a message is conveyed and the way people associate them is the first area. The second area is the study of codes, namely the organization of the signs. The third study area is of the culture where these codes and signs function.

A sign is a verbal or nonverbal structure that has meaning. It may be shaped into many different forms; however, it is not independent from the context where the sign is constructed. According to Saussure (1966), there are two sides in construction of a sign: signifier and signified. A signifier is the outcome when the sign takes a form. This form needs to be a physical form which can be seen, heard, touched, tasted or smelled whereas the signified is a concept that is mentally conveyed by the signifier (Chandler D. , 2002). When these two come together, something other than the sign itself comes forward, which is meaning. But meaning as an outcome of this combination of signifier and signified can be arbitrary or intentional (Ririn & Amalia, 2012). The most

important distinction Saussure put forward is between “language” and “parole”. According to Saussure, language is societal; on the other hand, parole is the total of what an individual says. Language is both the total of a social production via speaking and the total of compromises created for individuals to apply (Elden, Ulukök, & Yeygel, 2005).

Figure 4.1: An Example of Saussure’s Signifier and Signified Model

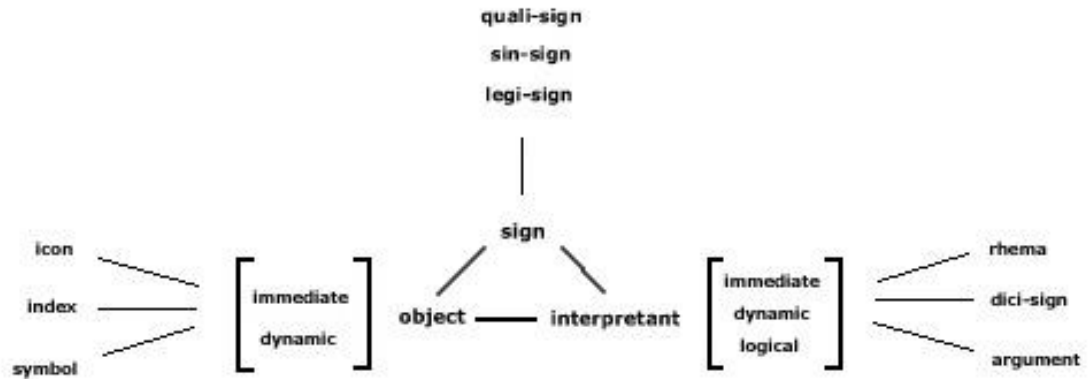


Source: (The Role of Semiotics in Marketing, 2002) Retrieved from:

<http://coolerinsights.com/2012/05/the-role-of-semiotics-in-marketing/>

Peirce (1958) also majorly worked on the interpretation of the signs in semiosis. Peirce, who was influenced by Kant, claims that all knowledge and meaning is derived. He could be called as constructivist. According to Peirce, there are three forms of cognition: deduction, induction and abduction. He also states that a person gains knowledge and generates meaning via signs.

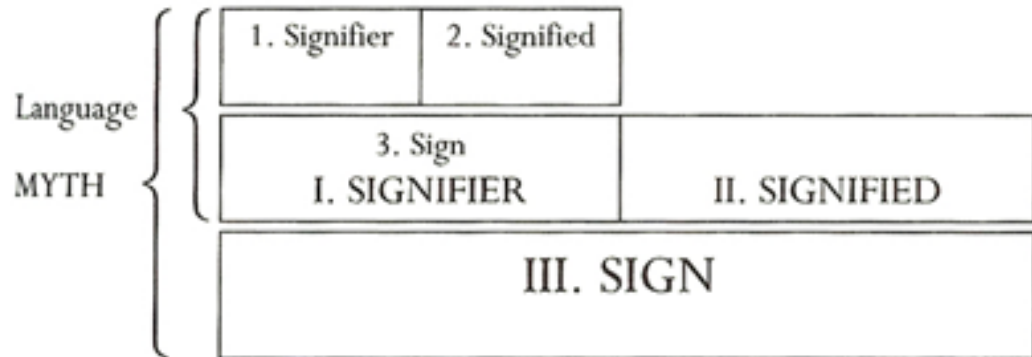
Figure 4.2: Peirce's Sign Notion Structure



Source: (Slaney, 2016) Retrieved from: <https://joesleney.wordpress.com/author/jsleney/>

Another important semiotician who contributed significantly to semiotics is Roland Barthes. Barthes, dissenting that signs are to create meanings, introduced denotation and connotation terms to semiotics (Parsa & Parsa, 2004). Main meaning between signified and signifier is called denotation while different interpretations and meanings based on cultural and personal differences are called connotation. Individuals, via denotation and connotation, may infer different meanings from the same image; on the other hand, they can interpret similar advertisements in different ways (Bakkal, 2016).

Figure 4.3: Barthes' Model of Semiotics



Source: (Roland Barthes, 2016) Retrieved from: <https://edge.ua.edu/tag/roland-barthes/>

4.1.2. Semiotics in Advertising

Saussure claims that any kind of media could be analysed via semiotics. Chandler (2002) states that in the center of semiotics lies meaning making in any kind of form of text or media. In consumer behaviour literature, the reference and use of semiotics was first seen in Holbrook's 1978 article on the differential impact of varied information characteristics on attitudes (Holbrook M. B., 1978). Holbrook (1978) reminded Morris's work in discussing the isolation of key content dimensions in persuasive communication:

Especially conspicuous by its absence [from advertising research] is any message variable derived from a systematic consideration of the nature of language-its semantic substance, syntactic structure, and pragmatic uses.

Baudrillard (2004) says advertisements enormously call for an action to participate in consumption. The main aim of an advertisement is to inform about a specific product and increase the sales of that product. As a principle, advertisement is supposed to fulfil this “practical” objective. Advertisement goes through these phases: informing, convincing and finally directing to consumption (Baudrillard J. , 2004). These are also called “indirect persuasion” phases. Visual and lingual signs in advertisements create

an associative totality related to promoted product. This associative totality is extremely important for brands because association of ideas create an aura for that product (O'Shaughnessy & O'Shaughnessy, 2004). At this point, informative purpose of an advertisement stops functioning and symbolics interaction steps in. A warm and visible interaction is created between individual and product via symbols and signs.

Williamson (2001) claims that meanings that are to be conveyed via advertising language are not derived from images, thoughts, emotions or the product itself. Rather, they are derived from other systems of signs such as people or things that have image. The relationship between meanings ascribed to the product that is being advertised and the product itself takes form as a result of evaluations and perception of the evaluators, that is, people who watch the advertisements. What is striking about the perception is that sensory information is turned to objects in that process. Tangible things that people need represent the emotions which people need. This turn from materials to morale leads to a meaning. According to Freud (1996a), all dreams are, via imagination, a kind of satiation of the desires that cannot be satisfied in real life. Desires, whether unconsciously or consciously are satisfied in imagination and gratification and relaxation, are the results of this satisfaction. Advertisements applies this process by sending messages to people's unconscious with the pledge of turning their dreams into reality (Güler M. , 2017)..

Sherry (1983) claims that "advertising is a cultural document, a way of presenting and apprehending the world". While Pierce defined symbols as "man-made" and "man-making", Sherry perceives advertising "as a way of construing the world, in much the same way as religion, science, common sense, art, ideology, or play represent ways of knowing . . . advertising [is] a way of understanding" (Sherry, 1983). Another claim by Williamson (1978) is that the meaning is created by advertising. On the other hand, Sherry (1983) states that advertising also discerns and discovers meaning via its verbal and nonverbal rhetoric and its symbolic and iconic conventions.

In consumption culture, signs are organized so that they can create or stimulate desires in a consumer. Goods that are marketed via advertisements become independent enough to undertake cultural associations and connotations. Advertisements are especially capable of leveraging this situation and they ascribe such images as romantic love, desire, passion, beauty, satisfaction, sharing, scientific improvement and good life to the goods (Featherstone, 2005).

In advertisements the notion of desire has a high importance. Desire is ascribed to the image. Advertisements transfer the rush of emotions to a specific product. Yıldırım (2013) claims that this emotion sticks to the product and it is experienced again at every purchase. Advertisements create an imaginary world with the messages they try to convey. They combine this imaginary world with the real world. Goods that are produced in a society where western capitalism is adopted, are sold to consumers by using symbols and signs so that the bridge between consumption and desires is established. everytime a person buys it. Individuals are required to behave or become like the images in the advertisements. Consumption gains a symbolic status in a world where the messages given in advertisements and imagination are combined (Güler M. , 2017). In this symbolic consumption, the possibility that individuals can become persons they want to be or they have never been able to be is created because advertisements promise that they can obtain the life they have always desired. Advertisements create ideal selves because they make individuals' dreams come true.

Now I will analyse how these and other images are used in perfume advertisements via signs in order to convey messages to consumers.

4.2. Perfume Advertisement Samples

Since the world of smell calls out to the deepest emotions of people, perfumes are perfect products to be used in advertisements to evoke emotions and to create images

in consumers' minds. As it is mentioned above, semiotics is a good way to examine what is shown in the ads and what kind of meaning they carry.

It is extremely important for the advertisement messages to be provided with aesthetical and beautiful sensory values. Hence, in the advertisements, beautiful bodies, pretty faces and perfect places are usually used. In this way, individuals are stimulated with the message that "buy this product and just be like this". The messages of perfume advertisements are special in this aspect. Because the message can easily be enriched (Küçükerdoğan, 2011). Perfume advertisements depend on the image that is created via signs. In perfume advertisements, the focus is more on the images and fantasies evoked by the product rather than the contextual information of the product.

Entertainment industries try to create stars and leading icons so as to have an impact on public. Fashion and popular culture are widely influenced by public fascination of celebrities and the fancy lifestyles they live (Priyankara, Weerasiri, Dissanayaka, & Jinadasa, 2017). Using celebrities in an advertising campaign to increase the sales of a particular product or to remind a brand's value to the public is a very common practice in luxury brand sector. This action is called celebrity endorsement (Priyankara, Weerasiri, Dissanayaka, & Jinadasa, 2017). In the perfume market, using the celebrities as the face of a specific perfume or even using the name of a celebrity as the brand name of a perfume is a very common marketing strategy. In recent years, it has become rather possible to see a signature scent of a celebrity, a singer or an actress. Their most common feature is that they are produced, put on the market, they sell to the middle market very quickly and then they disappear. The longevity of these perfumes also depend on the permanence of the names. The reason why a perfume company signs a contract with one of these names is that they live their "begrudged" lives in full view. They can be seen on television, in the magazines. Thus, most young people want to use a perfume which carries the name of a celebrity rather than a luxury brand name (Ozan, 2015). It feels more attractive to them. Because individuals always want to identify themselves with the ones who live the life they admire. When a woman puts on a

Chanel lipstick, the fact that it is a Chanel lipstick cannot be perceived easily by others but it is not the same case with perfumes. Because it can be perceived by others without struggle. The reason why a person wants to use a celebrity perfume is that this person can walk in a celebrity's shoes even for a moment. What is attractive is the feeling or namely the illusion they live in when they buy and use a celebrity perfume.

Producing a perfume with a celebrity name on it was first practiced by Coty in 2002 (Ozan, 2015). This product was marketed with the name of Jennifer Lopez. Shortly after this new strategy, other brands started to use celebrity names on their perfumes. Britney Spears, Paris Hilton, Donald Trump, Kate Moss, Mariah Carey, Antonio Banderas, Beyonce, Rihanna are just a few examples who have marketed their signature scents. Although celebrity perfumes is a win-win situation for both celebrities and perfume producers, it can bear hazardous results as well. If a celebrity is involved in a scandalous incident, the sales of the perfume cannot escape from declining.

The process of perfume choosing may depend on many factors such as the purpose of using perfume, our cultural background, the mood we are in while buying the perfume. Another factor that has an effect on choosing perfume can be people around us. We can purchase a perfume from a shopping mall, a perfumery or even on the internet. People can check the reviews of other users and they can make their decisions on the internet. This situation has helped some fragrance websites emerge. In those websites, users can leave their comments on perfumes and consumers can interactively share their experiences. In this regard there are two important websites; one of them is Basenotes, which was founded in 2000 in the UK (About Basenotes, n.d.); the other one is Fragrantica, originated in 2007 in the USA (Coco Mademoiselle by Chanel for women, n.d.). The perfume advertisements in this study have been chosen depending on the reviews of over 66.000 participants on perfume encyclopaedia website Fragrantica which references a list of 48,00 perfumes (n.d.). Fragrantica is accepted as the encyclopaedia of perfumes and has more participants. Taking this into consideration, the most popular perfumes according to its users are listed below:

Table 4.1: The Most Popular Perfumes in 2017 by Fragrantica

	For women	For men
1.	1. Coco Mademoiselle- Chanel	1. La Nuit de L’homme – YSL
2.	2. Hypnotic poison – Dior	2. Terre d’Hermes – Hermes
3.	3. Alien – Mugler	3. Bleu de Chanel – Chanel
4.	4. D&G Light Blue – Dolce and Gabbana	4. Aventus – Creed
5.	5. Lolita Lempicka – Lolita Lempicka	5. The One for Men – Dolce and Gabbana
6.	6. Flowerbomb – Viktor & Rolf	6. Fahrenheit – Dior
7.	7. Shalimar- Guerlain	7. Aqua di Gio -Armani
8.	8. Coco Eau de Parfum – Chanel	8. L’Homme – YSL
9.	9. J’adore – Dior	9. L’eau d’Issey pour Homme- Issey Miyake
10.	Euphoria – Calvin Klein	Allure Homme Sport- Chanel.

Source: Retrieved from Fragrantica: <https://www.fragrantica.com/awards/>

4.2.1. Coco Mademoiselle – Chanel

Coco Mademoiselle is a perfume that Chanel introduced for its younger users in 2001. It is both an oriental and floral perfume. Jacques Polge is the nose of this perfume by Chanel. Top notes are orange, mandarin orange, orange blossom and bergamot. Mimosa, jasmine, Turkish rose and ylang-ylang are used as middle notes and as for the base notes are tonka bean, patchouli, opoponax, vanilla, vetiver and white musk (n.d.).

The advertising film of this perfume won FiFi Award Best National Advertising Campaign in 2008 (n.d.).

The director of the film is Joe Wright, who is a winner of BAFTA (British Academy of Film and Television Arts), and Keira Knightley is the representative model for the film. Both model and the director have worked together before in such award-winning films as *Pride & Prejudice* (2005) and *Atonement* (2007) (n.d.).

Figure 4.4: Coco Mademoiselle by Chanel Advertising Poster



Source: (Art&Amby - Chanel Coco Mademoiselle Fragrance 2011 Ad Campaign, 2011)
Retrieved from: <https://art8amby.wordpress.com/tag/chanel-coco-mademoiselle/>

4.2.1.1. Visual Signs in the Poster and the Advertising Film

In this poster, it can be seen that there is a beautiful woman with a short hair holding the perfume bottle very close to her mouth. The woman is wearing smokey eye make up. In the background, there is a wall covered with flowerish wallpaper. The dominant colours are brown, beige and powder.

The advertising film of this perfume gives more signs to be analysed. The advertising film starts with a woman lying in the bed covered with all-white sheets. The woman seems to be naked. As soon as she wakes up, she reaches to the bottle which stands on the nightstand. She taps the perfume on her neck. After that the woman is seen outside walking towards a motorbike, at the same time she is holding keys.

After she starts riding on a beige motorbike, she stops at the red light on a wide street. A few men wearing black suits on black motorbikes also stop next to her and they start looking at the woman. She does not lose her focus and with the green light, she speeds up leaving all the men behind. She jumps over some street stairs. While she is riding the motorbike, she passes by a flower store of which front door is full of white flowers. There are also two women standing in front of this flower shop. They are wearing skirts and highheels. As the woman riding a motorbike passes by, they gawp at her. When she arrives in a building, there is a man looking through the window. The man checks his watch and she looks at him. She enters into the building. When the man, as the photographer, opens the door, they look at each other without speaking and he curtains the room. Before that viewers can see that another woman brings a white gown down the stairs. The place appears to be a studio and the woman gets ready for the photo shoot. The photographer starts to take the woman's pictures. She gives a sexy look. At one point, the man tries to tidy the woman's hair. In this way, their interaction takes on another level. She lies on the bed and starts to unzip her jump suit. She gives a sign with her eyes and the photographer tells everyone to leave. Then the photographer takes her shoes off. She starts to get undressed while the photographer is taking more pictures

of her. She is wrapped in white sheets lying on the bed and the photographer lies on her to kiss her. But she stops him and tells him to “lock the door”. When he goes to lock the door and turns around, he sees that the woman has left the room getting out the window. He runs towards the window and sees the woman is on her motorbike. She gives a look with an ambiguous smile on her face and starts riding her motorbike. Before she sets out, she puts a tiny bottle of the perfume in her cleavage. Throughout the film, “It is a Man’s World” song by Joss Stone is playing. The original version of the song is by James Brown.

4.2.1.2.Semiotic Analysis of the Signs in the Advertisement

According to Classen, perfume ads give important details about the changing role of women in Western societies (Classen, Howes, & Synnott, 1994). While it was the femininity and elegance that were highlighted in the adverts of 1950s, it could be concluded that the mere role of women was to please men. In 1960s and 1970s, it was more common to see natural and sensuous woman images in adverts (Myers, 1986). In the next two decades, woman was represented in images of self-fulfilment (Classen, Howes, & Synnott, 1994). It can be stated that this advertising film and the poster are good examples as a continuum of this era. This advertising film and the poster appeals to women’s desire to feel sexy, feminine, young and dynamic. Throughout the film, it can be seen that woman has the power and control over men. She is the one to look at. She is the one to be desired. In the first scene where she wakes up naked in a luxurious room, it can be seen that she is not with anyone, and she is an independent woman. While she is applying the perfume, she has a determined look in her eyes. As if she is taking strength from the perfume. The timing of applying the perfume is right after she wakes up, so it is also a sign that it is a part of her daily routine before work. After that she holds the key of the motorbike, which is more associated with masculinity. The scene where she waits in the red light, a couple of men surround her. Before the men

realize it is green light, she starts her motorbike and goes past the men. Thus, it can be concluded that she is in control and she is not distracted by being adored. While she is riding her motorbike crazily and doing dangerous movements on the streets, she passes a flower shop where two women stand in more classical clothing style, wearing skirts and black jackets. They watch her surprisingly. Because she is way more different from themselves.

Later part of the advertisement consists of scenes where the model and photographer majorly interact. She seduces the photographer. She poses for the photographer and when he starts to zip off her jump suit, they get much closer. She keeps the eye contact to seduce the photographer, but some of the credit surely goes to the perfume. When she sends the photographer to lock the door, she leaves him in daze and awe. The photographer cannot get what he wants and when he looks at her sadly, it can be seen that she has the same determined look in her eyes. This situation is also not very commonly associated with women. Hence, it can be deduced that a switch of stereotype roles becomes prominent in this concept. Finally, before she leaves, she puts the perfume bottle in her jump suit, between her breasts, most probably suggesting that consumer needs to take this product wherever she goes.

Another important point is that she has short hair. Short hair is something that has mostly been associated with men. It was believed in the early 20th century that if a woman wore short hair, she would defy the conventional standards of femininity (Søland, 2000). Inger Diemer, who was the president of Salomon David Jr. Inc., forbid wearing short hair for her workers just because it was not the proper look for a woman (Søland, 2000). The history is full of this kind of occasions as a proof of seeing short hair as an improper style for women. However, in this advertising film and the poster, the woman who is using the product wears short hair and it is the sign of switching the roles of men and women for a bit.

The shape of the bottle is chiselled, which is associated with masculinity. But the perfume is for women. Thus, the message which is conveyed here is that a woman can possess something which belongs to men's world and this fantasy comes true with the help of this perfume.

As it is mentioned before, colors also play an important role in advertisements to convey the messages. In this advertising film, brownish and beige colors are dominant. Brown colour usually symbolizes comfort, healthy life and durability in advertisements (Çam, 2006). In this advertising film, these colors might be used to resemble skin and flesh, which can be associated with being naked, sexiness and purity. In the poster, in the background there are some flower shapes colored as white and/or beige. This may refer to the chemical content of the perfume.

Sounds in adverts are also one of the codes that show the ideology of the campaign (Chandler, 1994). The song played throughout the film is also interesting. It is sung by Joss Stone, a female singer, but the original song is by James Brown. The name of the song is *It's A Man's Man's Man's World*. The lyrics (n.d.) are as below:

This is a man's world, this is a man's world
But it wouldn't be nothing, nothing without a woman or a girl
You see, man made the cars to take us over the road
Man made the train to carry the heavy load
Man made electric light to take us out of the dark
Man made the boat for the water, like Noah made the ark
This is a man's, man's, man's world
But it wouldn't be nothing, nothing without a woman or a girl
Man thinks about our little bitty baby girls and our baby boys
Man made them happy, 'cause man made them toys
And after man make everything, everything he can
You know that man makes money, to buy from other man

This is a man's world

But it wouldn't be nothing, nothing, not one little thing, without a woman or a girl

He's lost in the wilderness

He's lost in bitterness, he's lost lost

In this song, it is mentioned that man has made many things for the world's good; he made the cars, arks, toys for kids, electric light, man makes money for his family, but he still desperately needs a woman. What is striking in this advertising film is that this song is sung by a woman. The beginning of the song is heard while she is applying the perfume on her body in front of a mirror looking at herself with confidence.

The message of this advert is based on this idea: "if you use this perfume, you can turn into a powerful, sexy and determined woman". She uses the perfume as a weapon in this men's world because it turns her into a strong woman. She can seduce men with the perfume and get away with it without any harm. The perfume magically makes her as strong as men. The image of "strong woman" is highlighted and hence, the perfume turns into an object of desire. The close-up photo in the poster helps a viewer associate oneself with the woman in the poster because as Berger (Berger A. A., 1996) claims that a close-up model is the signifier of rapport in the advertisements.

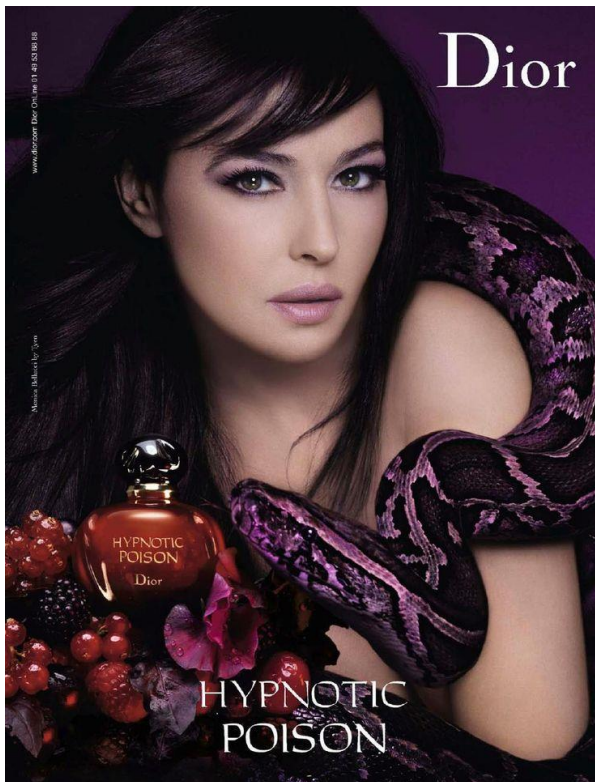
Table 4.2: Semiotic Analysis of Coco Mademoiselle by Chanel - Advertising Poster and Film

Signifier	Signified	Sign
A short-haired woman lying alone in her bed in a luxury room	A depiction of an independent woman	Chanel “Coco Mademoiselle” Perfume Advertising Film, 2008 Model: Keira Knightley
The bottle of the product which is not curved like a woman’s body	The object of desire. It is an object that comes from men’s world, but now it belongs to a woman	The song: It’s a Man’s Man’s Man’s World by Joss Stone
Motorbike ridden by a woman	The symbol of power, taking control, she lives against the society’s norms	
The song sung by a female which originally belongs to a male singer	The switch of the roles between man and woman	
Men seduced by a woman after she puts the perfume on	This perfume can turn a woman into a sexy and desired woman. Desire and sexiness.	

4.2.2. Hypnotic Poison – Dior

Hypnotic Poison is a perfume by Dior which was launched in 1998 (n.d.). Annick Menardo is the nose of this perfume. Apricot, plum and coconut are the top notes, middle notes include tuberose, jasmine, lily-of-the-valley, Brazilian rosewood and caraway while the base notes are sandalwood, almond, vanilla and musk (n.d.).

Figure 4.5: Hypnotic Poison by Dior Advertising Poster



Source: (Monica Bellucci for Dior's Hypnotic Poison, 2009) Retrieved from Popsugar: <https://www.popsugar.com/celebrity/Monica-Bellucci-Dior-Hypnotic-Poison-4313309>

4.2.2.1. Visual Signs in the Poster

In this poster, there is a half-naked, beautiful and sexy woman with black hair. There is also a purple-black snake tangled around the woman's body. On the left bottom of

the poster, there are different types of fruit and flowers with red and purple colours. Among the fruit and flowers, the bottle in the shape of a red apple stands. On the bottle, “Hypnotic Poison Dior” is written. On the right top of the poster, the name of the brand can be seen. The snake is faced towards the bottle and its dard almost touches upon the bottle. Woman is wearing a makeup which has purple shades. Woman is looking at the camera. The background colour is purple.

4.2.2.2.Semiotic Analysis of the Signs in the Poster

As it is mentioned before, visual patterns are used as a sign of messages in the advertisements. No matter how different the mythic features of the language, photograph, image or poster are at the beginning, they gain an absolute expressive function once they enter the field of myth (Barthes R. , 1990). Firstly, it is proper to start with the colour because colours also play an important role in the advertisements (Çallı, 2007). In this advertisement, it can be seen purple is the most dominant colour on woman, snake, fruit, flowers and as the background colour. Purple usually symbolizes “nobleness” and “royalty” (Odabaşı & Barış, Tüketici Davranışı, 2007). It also symbolizes art because it has creative features (Serttaş Ertike, 2010). The colour of purple has also been used as a symbolic colour of feminist groups in the history as well as today (Güler M. , 2017). The origin to that matter is unknown today. However, there are many speculations, one of which is that it originates from Lilith who is believed to be the first wife of Adam according to Jewish and Christianity (Koloğlu, 2013). Adam and Lilith were created at the same time and under the same circumstances. That is why, Lilith does not want to obey a male, defends equality. Thus, she is accepted as the first feminist in history. Since she has purple skin or clothing, it can be inferred that purple is to symbolize feminist thought.

Another colour used in the poster is red. The colour red is used in fruit and the bottle. Red symbolizes love, power, danger, excitement, warmth, desire, extroversion

(Odabaşı & Barış, Tüketici Davranışı, 2007) and passion (Güler H. , 2008). The last colour that is used in the poster is black. It can be seen as the colour of the woman's hair and on the skin of the snake. Black usually symbolizes cold, prestige and complication (Odabaşı & Barış, Tüketici Davranışı, 2007). It also symbolizes sentimentalism, power, passion and death (Güler M. , 2017). The usage of a combination purple and black together might be the sign of death and life.

The name of the perfume, "poison" and the snake can be connected because snake's dard is very close to the bottle. It can inferred that it is a "poisinous" perfume. Snake is moulting animal so it represents refreshment. Snake symbolizes immortality or renaissance (Campbell J. , Batı Mitolojisi, Tanrı'nın Maskeleri, 1995a). Snakes were accepted as the symbol of eternal life especially in Paleolithic era. As a result of anthropological studies, it was discovered that on a plate on one side of which the labirenth of death is depicted has the figure of a snake. Hence, it is possible to say that snake has been associated with eternity for thousands of years (Campbell J. , 1995b). The shape of the bottle resembles an apple. In this poster, it is very obvious that Adam and Eve's being expelled from the paradise is depicted. The shape of the bottle is actually the sign of the "forbidden fruit".

The look of the woman can be defined as "seducing". She looks towards the camera; that is, the viewer. In this way, a person who looks at this poster can identifies oneself to the woman. The woman is depicted as Eve, but a figure of Adam does not exist.

All in all, it can be concluded that visuals used in this poster are to signify a variety of concepts that can affect a viewer unconsciously. Here is the semiological analysis of Hypnotic Poison perfume publicity poster:

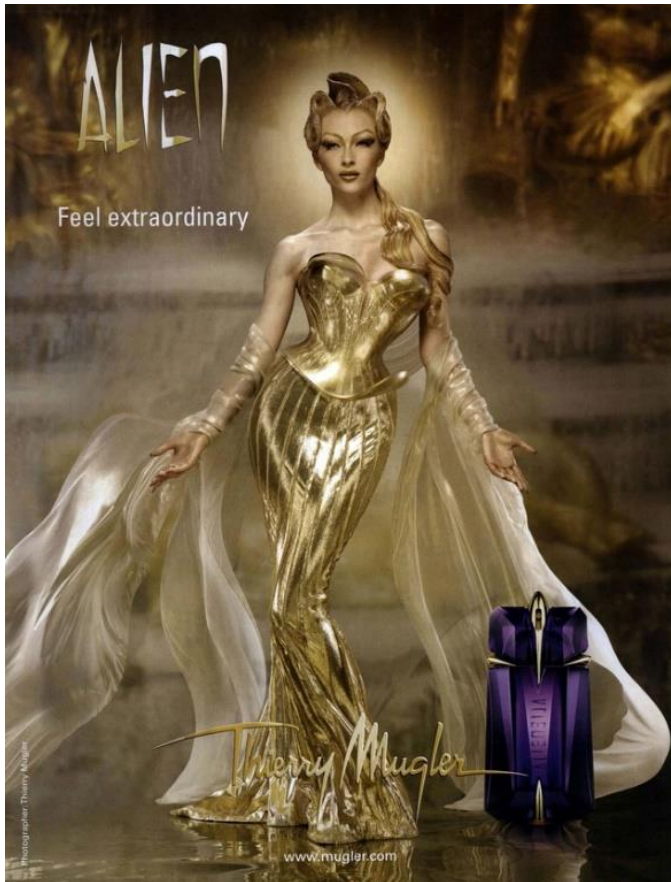
Table 4.3: Semiotic Analysis of Hypnotic Poison by Dior – Advertising Poster

Signifier	Signified	Sign
A beautiful and naked brunette woman with a seducing look on a purple background.	A depiction of Eve. Temptation and sexuality.	Christian Dior “Hypnotic Poison” Perfume Publicity Poster, 2008 Model: Monica Bellucci
A snake with purple and black colours tangled around the woman.	A depiction of the snake that tempted Eve to eat the forbidden fruit. It brought the morality. Original sin. Forbidden and desire.	
A red bottle shaped like an apple among fruit and flowers with purple and red colours.	A depiction of the forbidden fruit. Temptation and desire. The desire to go back to the pure excellence.	

4.2.3. Alien – Mugler

Alien is a perfume that was launched in 2005 thirteen years after Mugler’s success, Angel. The creators of this perfume are Dominique Ropion and Laurent Bruyere. Base notes are warm white amber, heart notes come from woody notes and top note is sunny Indian jasmine (n.d.).

Figure 4.6: Alien by Mugler Advertising Poster



Source: (bygonebuttons, 2011)

Retrieved from: <https://bygonebuttons.wordpress.com/tag/perfume-ads/>

4.2.3.1. Visual Signs in the Poster and in the Advertising Film

In this poster, there is a blonde woman wearing a golden costume and a golden makeup. The perfume bottle is on the right bottom of the poster. The bottle looks like an extraordinary object and its color is purple. In the middle, the signature of the brand

can be seen. The place where the woman is standing looks like a palace where golden colored statues exist. On the left of the poster, there is the motto “feel extraordinary”.

In advertising film of this perfume, which was released in 2014, the first scene starts with an image of eclipse. As it becomes lighter, the sun lightens up the desert and a place like an antique palace appears. The woman stands in the middle of a mystique place. It is dark at first, but later a golden light comes from above. She stands there with her eyes closed. When she first feels the light, she starts moving. The light is placed in her hands. She opens her arms and over her right hand, viewers can see the purple perfume bottle. After she opens her arms, the place lightens up and also her dress turns into an illuminated object.

4.2.3.2.Semiotic Analysis of the Signs in the Poster and the Advertising Film

The most striking point in this advertisement is that golden color is used a lot. From the model’s hair and dress to the dunes that are seen at the beginning of the film. As colors are significant in conveying the message in advertisements, it is useful to explain what golden color means in this context. Golden color usually symbolizes luxury and wealth in advertisements (Odabaşı & Barış, Tüketici Davranışı, 2007). But in this particular advertisement, it might have another role. This role is explained by Vincent Cespedes, a French philosopher and a writer. He states that there is a relationship between this ad and solar goddess (Cespedes, 2014). Hence, one can infer from what he says that the woman symbolizes a goddess. He also claims that there has been a strong relationship between woman and light since Antiquity. This relationship comes from the idea of fecund and fertile goddess. Fertility was always represented by womanhood even before mother goddess or Venuses. Moreover, sun light or solar light was seen as a fertilizing force since it gives life to crops. According to Cespedes, sun light stemming from its fertilizing force, was clearly associated with women (Cespedes, 2014). On the other hand, in ancient Greek culture, blond hair was seen as

the ultimate representative of femininity because it reminded them of the sun and sun light. Cespedes mentions bad jokes about blond women today, but he also states that these jokes have a connection with this sacred power of blond hair. Because the humiliation of blond hair is to destroy the sacred that needs to be destroyed in this world and women should be taught their place (Cespedes, 2014). These opinions are approved on the official Youtube channel of the brand. Hence, it is clear that there is the image of a solar goddess. The use of colors are usually meaningless when they are used alone. Colors gain meaning when they are used in a context (Williamson J. , 2001). A color usually tells a story. From the overall of this advertisement, it can be inferred that solar goddess gives life to everything, if there is no solar goddess, it means there is no life. So, in this advertisement golden color represents more than luxury and wealth. It symbolizes solar goddess; fertility, femininity, light and rebirth.

Another point that comes forward is that the goddess wakes up or starts moving with the help of the light of the perfume which comes from the sky. On its arrival, everywhere lightens up. The storyline confirms what has been explained before. The perfume is depicted as a kind of an elixir because it comes in a mystique way from the sky and as a light ball. It is thanks to this elixir that the goddess is reborn and her body is illuminated. Her dress that covers her body tightly starts to function. The perfume is depicted to have a magical power. The bottle color is purple and it has an interesting shape. When the shape and the name of the perfume are considered together, it would be convenient to say that this perfume is an extraterrestrial, it is an alien. The purple color represents inspiration, creativity and royalty (Serttaş Ertike, 2010). It symbolizes mysticism in Iran (Çekinmez, n.d.).

Table 4.3: Semiotic Analysis of Alien by Thierry Mugler – Advertising Film and the Poster

Signifier	Signified	Sign
A woman in golden dress, standing alone in a mystical place	A depiction of solar goddess Femininity and fertility	Thierry Mugler “Alien” Perfume Publicity Poster, 2014
Light that comes after an eclipse	The source of life The rebirth of the goddess	
A purple perfume bottle that illuminates everywhere and wakes the woman	A perfume that has magical power. It creates life and brings the goddess to life so that the fertility and femininity of the goddess can revive	

4.2.4. La Nuit de L'Homme - Yves Saint Laurent

This perfume was launched in March 2009. The noses of this perfume are Anne Flipo, Pierre Wargnye and Dominique Ropion. It includes cardamom, bergamot, lavender and cedar, cumin and vetiver (n.d.). The advertising film (2011) was directed by Darren Aronofsky in 2011 (n.d.).

Figure 4.7: La Nuit de L'Homme by Yves Saint Laurent Advertising Poster



Source: (Darren Aronofsky's Yves Saint Laurent Ad For La Nuit de L'Homme With Vincent Cassel, n.d.) Retrieved from Pursuitist: <https://pursuitist.com/darren-aronofskys-yves-saint-laurent-ad-for-la-nuit-de-lhomme-with-vincent-cassel/>

4.2.4.1. Visual Signs in the Poster and the Advertising Film

In this poster, it can be seen that there is a man sitting between two female models. Women can be seen from their side view. Their eyes are closed. They both face the men. Women are presumably wearing black clothes and heavy makeup. The man is wearing a black suit and a white shirt without a tie and he is looking at the camera. He is also holding one of the women's leg. The perfume bottle is at the left bottom of the poster. In the middle there is the name of the perfume and the brand below. Colors black and white are only used in this poster.

The advertising film, which was shot in 2011 by Darren Aronofsky is a two-minute-and-fifteen-second commercial. It starts with the name of the brand and the perfume on a black background. Then the background becomes blurred and a man walking appears. He is wearing a black suit. He stands in a place which seems to be a luxurious saloon. There are many people in the saloon and while some of them are sitting, the others are standing. All the people are listening to a recital. The man sees a woman standing on a chair. She is wearing a low-cut back dress. After that, the man sits on a chair and hits the leg of the chair on the ground to make a deliberate noise. The woman turns her head and looks at him. The man has a mischievous look on his face. When the woman looks at him, he shows a medallion. Next, the woman gives a look as if she got a kind of a message. After that, the scene changes to a different place. He attracts another woman by showing the same medallion and then he gets closer to the woman and writes something on the palm of that woman. Almost the same scene is repeated with another woman included. In the final, those three women come to different places to look for the man. Each place in the final, where the man and each woman meet has a different concept. One of them is in a disco full of red light with music. Another one is outside at night and the final one is in a place dim-lit and mostly lightened by many candles. The man and the women get closer to each other but the viewer can not see them kissing. In the very last part of the film, the man walks on a street at night by himself. Also, he walks fast as if he was running from somebody or somewhere.

4.2.4.2. Semiotic Analysis of the Signs in the Poster and the Advertising Film

First of all, it would not be wrong to say that the advertising film gives many messages to the potential consumer. As Akerson (1987) states, an advertising notice, a poster or a film, carries a code of denotation. This advertising film can be analysed through three steps; first one is when the man first sees different women in different settings, second one is when the man meets those women, and the last part is when the man is seen walking alone. The settings are a classical music concert in yellow color domination, a fancy restaurant with dark colors and a nightclub under red light. Women are physically different from each other. One of them is auburn, another one is brunette and the last one is blond. It is also seen that all women are wearing elegant clothes, which means they are not so easy to reach for an ordinary woman. They have tastes, they are rich enough to attend events in such expensive places, and most importantly they do not go to those places with someone, they are single and alone without a man's protection or help. But the man has self-confidence and is powerful or attractive enough to seduce those women. The medallion he shows to women can be the sign of "You are the chosen woman for me". Because there is the symbol of an arrow and a bow on the medallion. This symbol can also be referred to Eros, the god of love, salaciousness and sex in Greek mythology. As depicted in the pictures, Eros holds an arrow in his hand and when he shoots an arrow at a person, he or she falls in love. Thus, he shows that medallion to a woman he desires. That woman is influenced with no difficulty. The reason why different women in different settings are in interaction with the man can be associated with the message that he can seduce any kind of woman. This advertising film has messages both on personal and social grounds. Firstly, a man who applies this perfume can seduce any woman he wants. Hence, the product can be associated with such emotional appeals as love, excitement, sex and self-esteem. On the other hand, it also refers to social based feelings such as approval, acceptance and recognition.

In the final part when man is seen walking alone, the viewer can conclude that his night is over. He goes back home alone despite the fact that he has had interactions with several woman, or goes to another place to attract more women.

In the poster, the story and the main message go parallel with the one in the advertising film. He is with two different women who seem to be seduced by the man in the middle. Women's eyes are closed and they give the image that they are smelling the man in a way. The man is looking at the camera rather than caring about the women next to him. He has a careless attitude towards women. The women play a submissive role. It can also be seen that the dominant color in the poster is black and its shades. Black color symbolizes power, luxury and passion (Çam, 2006). It is also associated with mystery, and obscurity (Uçar, 2004). As a consequence, the poster gives the message that if you use this perfume, you can seduce women.

Table 4.5: Semiotic Analysis of La Nuit de L'Homme by Yves Saint Laurent – Advertising Film and the Poster

Signifier	Signified	Sign
A self-esteemed man spending time out at night, getting into contact with several women	The depiction of a man who can seduce any kind of woman easily. The men who use this perfume can be like this man.	La Nuit de L'Homme - Yves Saint Laurent, The Advertising Film and the Poster, 2011. Actor: Vincent Cassel
The medallion that has an arrow symbol on	The depiction of Eros, the god of love and sex. It also points out to the woman chosen by the man	
Women wearing fancy clothes in elegant places	Independent women who do not need a man but are seduced by the man who uses the perfume Desire, passion, acceptance.	

4.2.5. Terre d'Hermès – Hermès

Terre d' Hermès is a perfume launched in March 2006 as a creation of exclusive in-house perfumier of Hermès, Jean-Claude Ellena. The name of the product means “Earth of Hermès” (n.d.). The dominant notes are orange, gunflint, flint, vetiver and benzoin (n.d.). What Hermès say about this perfume is: “The history of an alchemic

journey through the elements: earth, air and water. A woody, vegetal and mineral eau de toilette”. This is an important explanation because it can be referred to the advertising film of the product (n.d.). On its official web-site, there is also this caption next to the product’s advertising film: “An eau between earth and sky. In the beginning are the earth and the sky. And then, man. In open spaces, man discovers the world. The sky is his new horizon.”

Figure 4.8: Terre d'Hermès by Hermès Advertising Poster



Source: (Terre d'Hermès Limited Edition Competition, n.d.) Retrieved from Designboom: <https://www.designboom.com/competition/terre-hermes-limited-edition-01-17-2017/>

4.2.5.1. Visual Signs in the Poster and the Advertising Film

In the poster of the product, it can be seen that main elements are earth that has orange color, blue sky, a half-naked man standing next to a dark horse and the perfume bottle. The horse and the man are looking on their left. It seems that their sight is towards the sun because it can be inferred from their shadow at the back.

In the advertising film of this product, the first scene starts in a cave-like place through which the sun light enters. After that the viewer can see hooves of a horse running on the earth. The man is waiting in the cave and standing under a hole from which specks of dust fall on him. The horse keeps running and the noise it makes while running can be heard during the film. At the same time, the muscles of the horse are demonstrated for a short while in slow motion. The man touches the walls of the cave. After that he goes out of the cave. He looks out and this time the horse is seen running in the water. The man is standing in front of the cave and there is a small puddle right at the entrance of the cave. The man is standing facing back to this puddle. We can see his reflection on this puddle. The horse goes on running in the water and after that scene, the man dives into the water. While he is diving, he brings along some earth that has an orange color, which is almost the same as the color of the cave. In the last part of the advertising film, the bottle of the perfume appears cleared from dust and water. Also, the man watches the horse running while he is standing on a hill on a deserted area where the earth and sky meet. There are several other versions of the advertising film as well. However, the concept is always composed of earth and water. Hence, the message that is meant to be conveyed stands still.

4.2.5.2. Semiotic Analysis of the Poster and the Advertising Film

First of all, along with the explanation of the brand itself, it is very clear that this advertising film and the poster refer to the creation of Adam. In bible, it is written that

the God created Adam out of earth. In new international version of Genesis 2:4-3:24 (Genesis 2:4-3:24, n.d.) the phenomena is translated as below:

This is the account of the heavens and the earth when they were created, when the Lord God made the earth and the heavens. 5 Now no shrub had yet appeared on the earth[a] and no plant had yet sprung up, for the Lord God had not sent rain on the earth and there was no one to work the ground, 6 but streams[b] came up from the earth and watered the whole surface of the ground. 7 Then the Lord God formed a man[c] from the dust of the ground and breathed into his nostrils the breath of life, and the man became a living being.

As mentioned above, the translation of the perfume name means “earth”. This is also a clear hint to the relation between the concept of the product and the creation of Adam. Other than that, the expression “no plant had yet sprung up” fits to the myth. Because there is no plant or a form of creation except for the horse in the film and the poster.

Second important visual in the poster and the film is the horse and how it is presented. Horse is shown while it is running and the focus is mostly on its muscles and legs. Therefore, it symbolizes strength. It also symbolizes speed, agility, durability, resistance, success, royalty, excitement and glory (Elden, Ulukök, & Yeygel, 2005). The horse first runs on the earth and then in the water. This is the symbol of change, renewal, freshness, rebirth, a new starting, purification, dynamism (Elden, Ulukök, & Yeygel, 2005). In short, almost everything a man desires to be. It can also be associated with masculinity. It is a very traditional way of male representation in adverts. Even though the word perfume was associated with more feminine connotations in especially 1960s and 1970s, it is today combined with masculine patterns in the adverts (Freitas, 2012).

The color of the earth matches with the dominant ingredient of the perfume. Orange dust is seen as the color of the cave and when the man dives into the water he brings along orange dust. The images are not only perceptions but also are attached symbols that carry meanings (Bigelow, 1992). It is useful to say that orange color evokes freshness. Moreover, it implies that this is a fresh perfume, it gives you the feeling of diving into cool waters from the hot sand.

Another concept that needs to be highlighted in the analysis is that the man is not totally naked like a new born man. He is wearing trousers, which makes a reference to modern man. Thus, the visuals and the concept of the film and the poster are aimed at modern man. He has become someone; however, with the help of this perfume he can turn into something else. It hints the need of a change.

As Adam is accepted as the first man born ever, this advertisement implies the notion of becoming a real man. The message that is meant to be conveyed through this advertising campaign is that “use this perfume that is born out of earth and water like Adam, the first man, and have every quality that a real man needs to have”.

Table 4.6: Semiotic Analysis of Terre d'Hermès by Hermès – Advertising Film and the Poster

Signifier	Signified	Sign
A half-naked man who first stands in a cave and then goes out to a deserted area	A depiction of the creation of Adam. The notion of changing modern man, making him a real man with a mystique and magical touch.	Terre d'Hermès – Hermès, Advertising Film and the Printed Poster, 2006.
Horse that runs through the area, first on the earth and then in the water	Masculinity, strength, agility, durability, resistance, success, royalty, excitement and glory. All desired qualifications for a man.	

The orange dust	It implies to the feeling of the perfume also the ingredient.	
The act of diving of the man with orange dust	It refers to the feeling of the perfume. Freshness, a need for a change.	

4.2.6. Bleu de Chanel – Chanel

Bleu de Chanel was first placed in the olfactory market in 2010. Jacques Polge created this woody aromatic fragrance for Chanel. The perfume consists of labdanum, lutmeg, ginger, sandalwood, patchouli, mint, jasmine, grapefruit, citruses, vetiver, incense, cedar and pink pepper (n.d.). The advertising film was directed by famous film director Martin Scorcese in the same year the perfume was first released. The French actor Gaspard Ullie stars in the advertising film by Scorcese (Graham, 2017). 5 years later, a makeover of the advertising campaign was directed by American director James Gray (Bilemjian, 2015). In this analysis below, I will focus on the advertising film by Scorcese (n.d.).

Figure 4.9: Bleu – Chanel Advertising Poster



Source: (Bleu by Chanel, n.d.) Retrieved from Pinterest:
<https://www.pinterest.co.uk/pin/407998047483994521/?lp=true>

4.2.6.1. Visuals Signs in the Poster and the Advertising Film

In the poster, there is a young man wearing black shirt and dark grey jacket of which collar is lifted up. He gives a look on his left shoulder. He is not looking at the camera. He is charismatic and has a determined look in his eyes. On the right top of the poster, there is the name of the brand, which is written in bigger puntos compared to the motto. Under the name of the brand, the viewer can see the perfume bottle. It is pure black with white writings on it and it has a clear-cut look. On the background, there are high

buildings with lights on. Thus, one can deduce it a night concept. It seems to be a city view. The model is facing back the buildings. It can be seen that dark colors and especially black are dominant in this poster. The motto of the campaign is on the left side of the poster written in white, “be unexpected”.

In the advertising film of this perfume, it is the story of a man who rebels against the traditional rules of the society and tries to be “unexpected”. Words and expressions are crucial in conveying the messages in perfume ads. They reveal the thematic features of the ads. They are usually words and expressions evoking love, glamour, eroticism, exoticism, lifestyle and colours (Freitas, 2012). The first scene starts with the shooting of a film scene. In this film scene, the man chases a blond woman on the streets of New York at night. Then, the shooting of the film is ended and he is interviewed, like in real life of the actor, by many journalists under many flashlights by which he seems to be disturbed. After that, someone asks him if he would like “her” to rephrase the question. Upon this question, he looks at a woman among the journalists. She has blond hair and the camera focuses on her face first and then her lips with pink lipstick on. Then the scene skips to a place where the man and another brunette woman sit at a table with their bedwear on. The woman seems nervous and the man approaches towards her. The man remembers a lot of memories with the first mentioned blond woman or dreams to have those memories with her. The memories or dreams include a train journey, a private photo shoot, and close interaction of both of them. The blonde woman is seen half naked or suspenders on in some parts of these flashbacks. Later on, the brunette woman gets angry and she leaves the room which seems to be a luxury place. Then the scene goes to back to the interview and the man looks at the blond woman very carefully. She looks curious and nervous. She has a doubtful expression on her face. Then the man approaches to the microphones and says “I am not going to be the person I am expected to be anymore”. At this moment, the walls of the room where the interview has taken place tumble down and he starts walking leaving all the journalists behind. In the final part, we hear a woman saying “be unexpected” and she articulates

the name of the perfume while on the background the perfume bottle starts to appear. Throughout the advertising, dark colors are the dominant ones. The music that accompanies to the film is “ She Said Yeah” by Rolling Stones.

On Chanel’s official website (n.d.), these are written for the explanation of the product:

Description: A tribute to masculine freedom in an aromatic-woody fragrance with a captivating trail. A timeless, powerful fragrance housed in an enigmatic blue bottle. The uncompromising spirit of BLEU DE CHANEL conveyed in an Eau de Parfum for men. A more intense olfactory signature to assert one's own individuality.

Inspiration: BLEU DE CHANEL is the fragrance of a man who refuses to blend in or be bound by rules. Its composition reveals the spirit of a man who chooses his own destiny with independence and determination. A character that asserts itself where we least expect it.

4.2.6.2. Semiotic Analysis of the Poster and the Advertising Film

As it is mentioned in the explanation by the brand itself, this advertising campaign aims to demonstrate a story of a man who decides to assert himself independently. Berger (1996) describes the effect of the advertisements as a gestaltian effect. Graphics, colors, light and all the other patterns in an advertisement have special roles to actualise the effective communication. The language, different faces and expressions, all images and symbols, background and colors used in an advertisement include certain meanings and are designed on purpose. In the poster, the man has a virile look. This idea can be inferred from the posture of the man. The shape of the bottle also hints for this concept because it has clear cut shape which symbolizes the masculinity. It is known that some physical attributes are special to a kind and are not used by the other(s). As a result, producers attribute some features to their products so as to create a gender image on the product (Elden, Ulukök, & Yeygel, 2005). The background of a city night view with tall buildings pictures a vibrant and active image. This image is used frequently in advertising campaigns. It mostly refers to a luxury life style. It also refers to classiness, luxury, elegancy, and the concept of belonging to a high level group of

society (Güler M. , 2017). The man looks away from the camera, which can be deduced as his desire to be freed from social norms and to walk on his path he chooses to walk. He also has a determined look in his eyes. He gives the image that he is looking ahead to apply his decisions. The direction at which he is looking, the perfume bottle stands. The bottle of the perfume coalesces with the night view as it is a dark colored product. According to Cook (1992), the shape of the bottles in perfume ads are significant in order to convey a meaning. It confirms the message that has already been conveyed to us via other channels. From the tall buildings and the overall concept of the poster, it can be inferred that luxury lifestyle of a modern man is highlighted. Black color has also majorly been associated with luxury life style in advertisements as mentioned before. However, he wants to change and from the way he looks, it would be correct to deduce the idea that he wants to change, he needs to change and he can do that with the help of this magical perfume.

In the advertising film, the notions of the poster and its connotations are supported in a parallel way. Sports, professions and business are the themes that are recursively used in perfume adverts for men (Freitas, 2012). The man is a film star and he has many things in his life which an ordinary man desires to have. He has fans, women, admiration of people, attention of the media. However, he is tired of this and cannot feel true happiness. He is not happy about this attention. Even though he lives with a beautiful woman in a luxury place, he cannot make woman happy. The moment when he says that he is not going to be the person he is expected to be anymore, the walls of the room tumble down, which symbolizes the rebellion against society rules. He just dreams to be an ordinary man spending time with an ordinary woman spending time with her in an ordinary life style; getting on a train, taking the pictures of his woman and so on. This advertising campaign gives the message that the promoted perfume eases all burdens of a modern man. He can have a clear mind to take decisions that can change his life. He can finally live the life he deserves.

Table 4.7: Semiotic Analysis of Bleu by Chanel – Advertising Film and the Poster

Signifier	Signified	Sign
A modern and famous man who maintains a luxury but unhappy life.	The depiction of the modern man who has to live within the limits of society. He is the symbol of the change. Rebellion against society norms	Bleu de Chanel – Chanel Advertising film by Martin Scorsese, 2010 Actor: Gaspard Ullie
The perfume bottle that has clear cut shape	It is the symbol of masculinity, virility. It is the key to a different and happy life. The product is attributed extraordinary qualifications more than a perfume	
Dark colors used majorly in the poster and the advertising film	Luxury, seriousness	

CONCLUSION

In this study, it has been aimed to demonstrate what luxury is and to profile the way advertisements play their role in marketing the luxurious products and brands in order to evoke consumers' unconscious desires in terms of social status, sexuality and drives with the help of semiotic analysis. It has also been aimed to illustrate how desires could be turned into ordinary needs by the codes and symbols in advertisements.

As the target group and its scale have changed and expanded over the years, promotion of a product or a brand needs to be strengthened as well. Demonstrating a product's function or content is not adequate to help its sales increase. That is why, convincing consumers to buy the things that they do not need takes place in ways other than only introducing a product.

First of all, it can be deduced as a result of what has been discussed in the first part that luxury is a difficult concept to define. It depends on individual preferences, time, place, and motivation. The answer can even change when the same person is asked what luxury is at different times. Luxury also does not have to be tangible. It can create quite an abstract association. Having more free time, travelling, not having to work can also be counted as luxury. However, one of the most important justifications of luxury is that it has to be shown to others. It gains meaning when others receive the message aimed by a consumer.

Luxury has a historical and cultural development throughout the years. Brands and fashion concepts cannot be dissociated from luxury concept because they help turning luxury into necessity. Fashion helps consumption become perpetual, and brands help create an image of these necessities in consumers' minds. When it comes to exemplification of these so-called necessities, social status, desires and drives come forward. The desire to put oneself in the place of a different persona, who has a higher

status in the society, is sexier, richer or stronger is the thing that creates true believers out of consumers. Moreover, perfumes as products of sense of smell are great tools to be used in that regard because sense of smell has a direct and unfiltered connection with emotions and desires.

Even though it is not easy for everyone to obtain all kinds of luxury products, perfumes stand in relatively more obtainable group of luxury products. However, more importantly, perfumes are much more easily sensed by other members. That is why, every luxury brand has an olfaction department except from Louis Vuitton. Their perfumes are like their flag bearers.

Even though advertisements are the best way for brands to communicate with consumers, brands mostly use this way not to introduce a product but sending messages about what or who they will become when they buy that product. Taking the role of advertisements and the convenience of perfumes as obtainable luxury products for advertisements into consideration, here are the results of the perfume advertisements that have been analysed:

- In the advertising film and the poster of Coco Mademoiselle by Chanel, the role of woman is depicted in an unusual way to direct the consumer to associate herself with the model. The image of strong woman who rebels against the society norms is being imbued.
- In the poster of Hypnotic Poison by Dior, the myth of being expelled from paradise is stimulated. The model is depicted as Eve and the perfume bottle turns in to an object of desire.

- In the advertising film of Alien by Mugler, the model is presented in a mystical way. The way she and the product are being presented calls out to the mysticism of the solar goddess and it is linked with femininity along with fertility.
- In the advertising film of La Nuit de L'Homme by Yves Saint Laurent, Vincent Cassel is seen as a man who likes to flirt with women. In this advertising film, with a celebrity acting in, dream of an ordinary man is stimulated. The audience is expected to associate himself with the actor so that he could have the feeling that he can turn into that man via this product.
- The concept of the advertising film and the poster of Terre d'Hermès by Hermès is designed around a man's desire to be strong, free, simple but attractive. The way the product is submitted awakens feelings such as relief, freshness, and it illustrates a change in the mood. It also refers to the creation of first man, Adam. The advertising film tries to create the illusion that with this product a man can be as pure as the first man in a modern way.
- Chanel's Bleu de Chanel advertising film is especially structured around the notions of finding ideal self, social status, life style, sexuality, attractiveness. Becoming free of society norms and living the life one desires are the highlighted concepts in this advertising film.

As a result of these analysis, it has been revealed that when analysed through semiotic analysis, codes used in perfume advertisements such as fashion codes, color codes, non-verbal codes, some technical codes such as camera distance and songs and sounds have been designed to convey messages to consumers in print media and advertising films. It can also be seen that almost no content information is given in the advertisements. Films and poster are designed around people who use these perfume products rather than the content of the perfume itself.

In the light of these analysis, it can be concluded that images and codes are inserted in the advertisements on purpose. They are all aimed to create an image which one can associate himself/herself. The message to be conveyed in advertisements through these codes, symbols and patterns is that “if you buy this product, you can be the person you desire to be”.

Another conclusion that can be obtained in this study is the necessity of the existence of open-class system for constant consumption. Social class is one of the determinants in brand and product preference. Individuals in various social classes may have different brand preferences since lifestyle has an impact on consumers’ perception and behaviours. People who belong to the same social class share the same social prestige and similar expectations (Odabaşı & Barış, 2003).

Social classes can be counted as advisory group in understanding buying behaviour because individuals are inclined to adapt to behaviours of the social class that they want to belong to. Individuals in the same social class usually have similar lifestyles, values and behaviours. Social classes are determined by income, occupation, education, lifestyle, authority and power. People interact with the individuals in the same social sphere, and those individuals are in the position of idea providers in buying process. In short, individuals are affected by opinion leaders, public leaders, friends in brand or product preferences (Beaudoin & Lachance, 2006).

Social status, prestige and social classes have a big role in consumption culture. These three factors, as the natural weapons of social class competition, shape consumption patterns and levels. Products are consumed within a social sphere. Brands that are used by consumers inform third parties about their own personalities. Cars, clothing pieces, accessories and perfumes are very suitable to demonstrate a person’s style.

In modern societies, with the help of open-class system, consumption culture has an important role in determining social status of individuals. Consumption products are essential in shaping our social image, lifestyle and social surroundings. The passion to catch up with the others, to get ahead of them help consumption increase and pass to another level. The permeability of social structure have individuals from upper level classes show their differences while it has individuals from lower level classes catch up with others. Persons with increasing income try to adapt to consumption patterns of higher level social class. They also desire to show others the status group they have been involved and they want this new involvement to be approved by others. Today, consumption is composed of symbols and signs. The belief that someone has the chance to be involved in a higher level status group via consuming what others in that group are already consuming has become a part of collective consciousness. An individual seeking for a new social and cultural identity is inclined to buy luxurious products because of the signs and symbols they carry. People usually believe that they can change their social status by changing their consumption behaviors. Today, consumption is composed of not only tangible products such as cars, clothes, food we consume, but also is composed of an organizational patterns of the signifiers. Consumption is an activity that is a result of systematic manipulation of signs. When the object turns into the systematic status of a sign, it also turns the human affairs into consumption affair (Baudrillard J. , 2004). In this regard, luxury consumption patterns as an expression of differentiation via the level of etiquette and income by individuals from higher levels, are adopted by individuals from lower level class in order to be involved in more prestigious groups. Consumption is believed to grant a better social status. Postmodern marketers had already been aware of this situation to encourage consumers to buy their products even before consumers realized it. Marketers with this perspective give importance to differences, lifestyles and behaviors because one of the most important factors for that is the existence of postmodern individual that constantly develops multiple identities and behaviors (Odabaşı, 1999).

Marketers use many strategies and methods to encourage people to consume what is offered to them. Advertisements are among these strategies because they are very convenient to carry hidden meanings that can evoke the desire of individuals to become a more prestigious member of the society.

All in all, consumption is both a reason and a result of differences between social classes. For further research, the impact of consumption on social classes and the structure of a society can be analyzed in details. Consumption, when thought to be a type of behavior, can help us map societal behaviors as well.

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