

Women in Greek Advertisements in the 1960s

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By

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Cambridge
Scholars
Publishing



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This book first published 2019

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

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ISBN (10): 1-5275-3382-4

ISBN (13): 978-1-5275-3382-0

To the memory of Lilli and Pipina

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ACKNOWLEDGEMENTS

Through this thorough and painstaking research which took me along to a forgotten, unfathomable, but nonetheless charming and seductive world, I was fortunate to receive many people's help and support without which, I am sure, I would not have been able to complete it.

So, I would like to express my thanks to Mrs. L. Kapetanakis, a fine artist and her wonderful mother, who not only supported me morally, but provided me with a significant amount of valuable and rare material (original journals, newspapers, magazines and articles of the era of our interest), without which my research would have been less successful.

I would also like to thank Mr. Theodoros Mitropoulos, an industrial sign maker, for lending me his collectible book titled: *Painting in the Cinema* (Hellaffi collection). The information I borrowed from there was rare and unique.

I would also like to thank the Panteion University Library staff for their valuable help in finding unique bibliographic sources, and also Mrs. Vassiliki Trampa for editing the English versions of the texts.

Finally, I would like to express my gratitude to everyone who helped me practically or morally in the realization of this book and whose names I have failed to mention.

INTRODUCTION

“I don't know the rules of grammar. If you're trying to persuade people to do something, or buy something, it seems to me you should use their language.”

David Ogilvy¹

This book was based on an extensive survey which had as its main objective to record, on a cultural, political and social level, through scarce and rare items (advertisements in the magazines of that time, in newspapers, on film posters, etc.), not only the course of print advertising in Greece during the multifaceted decade of the 1960s, but also to interpret, through the study of the image, the personality, the social status, and also the dreams and aspirations of the average Greek woman. Speaking, of course, of the average Greek woman of that strife-torn era of the country, we refer not only to the woman as a mere piece of the consuming pie, which was getting bigger and more interesting for Greek and foreign products and services, but also to the woman as the “star” in the very well staged massive advertising campaign, back then.

None of these could have been seen, developed and analyzed independently of the political and social conditions of the time, such as the very important influence that Greece experienced in the political, economic and cultural field, of the USA in the post-war period. Moreover, nothing could have been completed, as part of this research, without a thorough look at the emotions and social norms, and the way of thinking, acting, and choosing of the average Greek housewife, wife, mother or worker. Therefore, driven by this approach, the reader of this book will be able to perceive through a rather interactive method of analysis, not only the course and development of print advertising in Greece during the decade in question, but also to understand through advertising itself, the personal and social status of Greek women of the 1960s.

The first chapter of the book bears the responsibility of the “heavier”, strictly theoretical approach of the term and the institution, in general, of advertising. This was essential in our view, as it will form the basis for many readers to understand and interpret, in the best possible way, the analysis of advertisements presented in the other chapters of the book. The definition of advertising, its importance as a medium of promoting mass

consumption, as a unique medium of communication but also as an unsurpassable form of the concept of myth are just some of the many important elements to be examined and developed in this chapter.

The years that followed the Second World War have been recorded in the consciousness of many people as a distinct period, associated with challenge, the development of movements, and rebellion against exploitation and oppression of every kind. This period was not accidentally named the “period of revolutionary storms”. The whole world, in every part, was shocked. Socialism, imperialism, capitalism, colonies, movements and consciences were shaken by small and large struggles that placed everyone in an ordeal – from camps and movements to strategies and policies. However, advertising, the most important instrument of capitalism, i.e., of the strongest ideology of the postwar Western world, had already begun to regroup and develop rapidly in the US and spread worldwide, according to the political and economic aspirations of this country. The second chapter, therefore, is of purely historical importance and examines the “birth” and evolution of advertising in the US from 1945 to the 1960s, along with the position of women in the birthplace of capitalism. Part of this chapter was dedicated to the “evolution” of advertising in the political/economic/military antipode of the USA, namely the countries of real socialism, especially in Eastern Germany. The reader is thus given the opportunity, not only to know the historical and social framework within which advertising evolved at these two major political and economic poles of the planet, but also to understand why postwar Greece integrated politically, and by extension culturally, with the West and therefore with western goods.

The third chapter refers to the major economic, social and political issues of Greece during that decade. The relation between the country and the US, the importance of education, the slow yet steady industrial growth, the poverty of the Greek provinces, the importance of urbanization and migration, the violent change of regime, and the role and position of women in all of this, are essential elements for the reader in an attempt to understand the socio-political context of that time. At the same time, though, not only is the massive appearance of advertisements in the printed press of the time – especially those relating to female consumers – being developed in a very interesting way, but also the values and patterns of consumption of an average Greek family in the 1960s.

In the fourth chapter the substantial focus on selected advertisements of the time is being effectuated, depending of course on how the average Greek woman of that time is presented, within her triple – yet necessary at a personal and social level – role of housewife, wife and mother.

References to the sociological and folklore aspect lead us to the substantial position of the Greek woman within society, but also within the family as that is where she is brought forward, as being the family's most active and essential cell. The selection and analysis of specific advertisements within which her triple role is depicted, though filtered through an "American" idealistic lens, are evidence of the social and cultural position of women in Greece at the time.

In the fifth chapter, through the "metaphor" of advertisements, two other very important roles for the average Greek woman are thoroughly examined: the role of the worker, but also that of the "emancipated" woman. Several references are made to great, "classic" women's jobs which were landmarks in defining the female identity in postwar Greece, such as the professions of seamstress and maid. In addition, the reviews on women's post-school education, with a direction which was primarily and strictly professional, with specialties such as hairstylist, secretary, and cosmetician, are useful. However, extensive reference is also made to the trend that prevailed until then, especially among the population of younger women, towards independence and liberation from the eternal bondage of social inferiority, imposed by sexism. The effects of social responses, reversals and conquests in countries of Europe and America on the Greek society are evident through their advertising campaigns, and many of these were adopted or copied by the Greek advertising agencies. So we observe that the "male" habits of that time, such as smoking, drinking and driving, start to become appropriate for women through many Greek advertisements of that time.

The sixth chapter presents and analyzes the importance of yet another element of the feminine nature which was a leading benchmark in the concept of "modern" and "progressive" during this decade: female coquetry, a key issue in the evolution of women.² After many decades of repressive and laborious offerings on the altar of family, work and society in general, the advertisements of that time, especially in the women's press, begin to promote a new model for the recognition of the basic need of the average Greek woman to become pretty. The hygiene and cleanliness of her body, which she now learns to love, are also part of this grooming process and general welfare. Advertisements of that type "reflect" the image of a Greek woman who is carefree, independent, beautiful and lovable, free of family obligations and other commitments, giving the promise of a happy future. Products – the variety of which starts from simple soaps and extends to shampoos, body lotions, cosmetics, jewelry and clothing – "ensure" a heavenly life in the conventional

microcosm of every young woman. The effect of the corresponding American advertising standards is evident.

A particularly interesting point in this research is the seventh chapter of the book, which deals, in a revealing way, with the hitherto unseen side of the average Greek woman, i.e., her erotic profile. The main reason for the approach of such a sensitive topic, as far as personal data were concerned back then, and for the general social perception, was the “use” of the naked female body (or part thereof) in creating advertisements for products that were only addressed to women. This happened because, at least at the beginning, it was quite difficult for this type of advertising to reach out to a different target group – such as men – as the Greek market was not yet ready for such a provocative “innovation”. However, women would have to find the confidence they lacked to love themselves more, in their way towards emancipation and these advertisements seemed to help significantly. However, the first signs of sexism were soon seen as by the end of the decade we find the earliest advertisements that included the (semi) nude female body, to originally have two receivers (male and female consumers). Soon those advertisements began to focus exclusively on men, as the results of such an experimentation proved beneficial for production companies.³

In the eighth and final chapter of this book a survey of the glamorous world of cinema has been attempted, which in our case refers to the presence of women on the posters and in the film advertisements in the printed press of that time. After the readers have understood the importance of the film poster, which is a completely different kind of advertising and promotion to what we have known so far, the readers will have the opportunity to learn the importance and value of cinema as a medium of mass entertainment at a time when television was unknown to most. At the same time, they have the ability to understand the roles of both sexes, but especially that of women in Greek – for the most part – film productions of that period. Through various beginnings, the film stereotypes of Greek women began to form in the consciousness of people, first through the masterfully painted billboards, the larger or smaller color or black and white lithographs that included the use of montage and then the film itself. This was because the film poster or other type of advertisement played the important role of the precursor that methodically introduced a whole generation of Greek women to the world of dreams and myth that seemed to promise in a unique way, mainly the Greek cinema of that period.

Notes

¹ Denis Higgins, *The Art of Writing Advertising: Conversations with Masters of the Craft William: Bernbach, Leo Burnett, George Gribbin, David Ogilvy, Rosser Reeves* (Lincolnwood, IL: NTC Business Books, 1990), 93.

² Nora Kontostergiou, “Γυναίκα: Ανάμεσα στο Μύθο και την Πραγματικότητα” (“Women: Between Myth and Reality”), accessed December 2012, http://www.psychotherapistathens.gr/index.php?option=com_content&view=article&id=59:gamos&catid=34:arthra&Itemid=41.

³ The method of creation of the advertisers of that period, reveals not only their “Americanized” way of thinking, but also what the society began to ask for. What the male majority is seeking, is presented; all stereotypes are becoming stronger and they continue to exist without any obstacles. Thus began a period which culminated in the 1970s in which the image of the weak-willed, idiotic woman, who is asked to sexually satisfy others, was being promoted in the unconscious of the viewer or reader without any resistance.

CHAPTER ONE

MYTH AND ADVERTISING: THEORETICAL APPROACHES

Myth as a Text

Assuming that myth, as a concept, is a kind of speech-message or rather a kind of language based on which the speech-message is formed, then we can easily conclude that it could be – from a purely structuralist point of view – the raw material for structuring any type of storytelling. Thus, the mythological system required to structure a narrative work, constitutes the structural frame upon which a narrative work is structured and without which, it would collapse. The searching, therefore, of such systems (such as myths), in the structural composition of a narrative edifice, aims at finding pragmatic contexts that define such a structure as a narrative one or simply an informative one. More specifically, a mythological system is in itself a system of communication which enables us to perceive it as a way of signage and not just as an object or an idea. By the above consideration, we mean that an object or an idea can gain mythical significance not so much for its entity as such, but rather for the way in which it communicates the messages of its characteristics. According to Roland Barthes every object or idea in the world can pass from a closed, silent existence to a verbal sphere perceived by society as there is no law, natural or other, which prohibits talking about objects or ideas.¹ But resolving them in the sphere of myth requires specific functions: as asserted at the beginning of the previous paragraph, the speech is a message but not necessarily a verbal one, as it can also be a way of writing, and even representation. Speech is both a simple written text and a photo, both television shows and cinema, both sports and commercials. But all these types of speech have a very special effect on the level of perception of each receiver and this is implied. According to the mythical dimension of these types of speech, which can now take a narrative form, we discover that there are substantial differences in their reading and comprehension. For example, a picture is much more narrative than a

written or spoken text as it has the power to promote, and perhaps, in some cases, even impose concepts with greater ease, without much analysis or deepening. However, in this case also, we can claim that an image has the ability to bring the structural composition of a text, as this is the only way it can be interpreted. Thus, it seems to have its specific “grammatical” rules, its own “syntax scheme”, its own language, in general. The so-called virtual textuality seems to require less difficult, but all the more existent, rules of analyzing and understanding; rules that are commensurate with the linguistics of spoken or written language.²

The fact is though, that if we go back to the original configuration of the narrative entities, which became known as myths even from antiquity, we will discover that the lack of the image was more than noticeable. Thereby the picture seemed to be the ending of oral or written narratives; an ending which has resulted in a mental (imaginary) basis, depending on the perceived psychosynthetic level of the drawee. But today, the successful combination of visual and verbose information constitutes a new kind of narrative which, in most cases, involves the concept of myth.

Morphological Analysis of Myth

As we are trying to understand the dynamics of myth through studies and expert analysis, we will borrow the reasoning of V. Y. Propp, who was one of the foremost researchers of this kind. According to this researcher-writer, who attempted a morphological classification and then a study which led him to an ethnological/anthropological categorization of fairy tales, we will observe that in the traditional folk tales, as well as in the newest ones, the harmonious coexistence of past, stem, but yet modern elements and values is visible, forming, as appropriate, new concepts. Before proceeding, however, in these searches, Propp began with a detailed look at the structure of myths concerning the creation of the Universe.³ Maybe this was the most important scientific approach from a morphological point of view, as we can only identify and understand the main structural elements that set up the structure of the myth – as we perceive it today – in myths concerning the chaotic period of Genesis. Thus, through a specific set of myths, he discovered the existence of elements of reality (natural phenomena, geological upheavals, etc.), religious beliefs, and magic rituals. Based on this information, he concluded that although there had been different interpretations of the myth, there had also been noticed common elements in all myths that have, more or less, become the raw materials of their construction (for

example, the fact that the creation of the world began in chaos, the role of light, the existence of a higher being – God, etc.).

If we accept the existence of an inevitable conflict between myth and reality, and this is understood especially through mythological sets developed by the ancient Greek world, we will understand why science and rationality are always in a constant and incessant war with magic and the sense of the metaphysical. Assuming rationality (reality) and the metaphysical (myth) are the two sides of the same coin, Aristotle tried to prove the human need to find answers to many questions of vital/ontological significance; questions that are still bedeviling us. This is happening because even today the continuous conflict between these two extremes (reality-myth) remains a balanced one, without a winner or a loser. The most important comment, however, on this wrangling relationship is that the myth may ultimately be a springboard for the interpretation of reality so that it is understood and more easily believable by society as a whole.⁴

Another dimension of the myth interpretation can be given through its psychoanalytic approach. According to this perspective, myth can be reduced within the archetypes of the collective unconscious, or even the psychological state of the people who created the myth in question. Other analysts, thinkers and psychologists compare myth to the world of dreams, while discovering it within the meaning of the symbolism. However, if we closely compare the philosophical approach to the psychoanalysis, we see that in both cases the principle of dualism is still present, but at a different level: the concepts of good and evil are being combined in an irresolute way (usually in the form of some people or of their actions), just as they exist in everyday life, but also in the natural human tendency in general. Through the clarification of the character (good or bad) – that is the absence of ambivalence – this bipolarity becomes even more obvious and, thus, the existential problem arises rapidly and accurately. This fact helps us to a fuller awareness of the present and to the optimistic calculation of the future.⁵ We can therefore say that – through any kind of approach – all myths follow an explanatory path, usually unconscious, from the past to the present, that is followed by men in order to find answers to existential questions, but also to ensure the prospect of a better tomorrow.

Advertising and Consumption

Before dealing with the concepts and practices of advertising and consumption, we should focus, on an even smaller scale, on the importance of the design and production of advertised and consequently

consumed goods or services, including the intentions-causes of individuals, organizations, companies, etc., in charge of specific areas. Therefore, particular attention should be given to the intention of the creators of all mass-produced goods, as regards the correlation between design and construction which aims at their placement in and absorption by the international markets.⁶ In this case, designers, obviously, realize their power to participate – in a predominant way – in the perpetual game of consumption. They should however be aware that the final results of their actions are not always equivalent to their consciousness, desire, will and determination, as the interventions of manufacturers, i.e., the main profit predators, may reverse their initial intentions. It is, therefore, designers, who are primarily responsible for the emergence of the concept of myth even from the final form of the product – that is a feature which only advertising can seize, magnify and implement in a targeted way in their direct and extensive absorption by the consuming part of the society. But maybe this consumerist field is purely responsible for its eligibility – consciously or not – for the validation of these myths, as it is considered as the final link in the long chain that begins with the production process and ends in consumption.⁷

If we try to define the concept of advertising, we will refer to a kind of *funded communication* which is attempted through non-personal means which have the ability to handle and control the appropriate signal to the masses. There are many types of advertising media including the notions of publicity (in the broad sense), public relations, sales promotion, sponsorship, etc. Most media types are considered as the best conductors of each message and among these, are included the following: television, radio, cinema, newspapers, magazines, posters and even the internet. But note that commercial advertising can also be projected via secondary media such as painting in public areas and the art of graffiti on the surfaces of public transport vehicles, train platforms or the metro, on the tickets of events or transport, in the form of flyers, even on the rooftops of buildings. All of the above relate to the western cultural contexts of production and consumption, and only through this prism can they be researched, analyzed and interpreted. The concept of advertising can thus be understood only if it is accepted as part of the production of many kinds of cultural communication and its assessment cannot be independent of the profile of each social/cultural fabric targeted.

According to Baudrillard, advertising itself is now the most important mass medium of our time since it is able not only to surpass the importance of the medium conveying and communicating the advertising in question to the masses, but also to usurp this importance.⁸ After this

conquest, we discover that advertising through time – let alone nowadays – has developed a particularly high informative function which has the magical property of persuasion, since it extols the commercial product while at the same time modulating specific types, not only of consumers, but also of markets in general. Speaking of *glorification* we mean the natural or acquired use of the concept of myth through a fixed/staged scope, i.e., a patchwork of proposals and ideas that refer to the fake world of dreams through, however, actual trade items or services. Therefore, advertising has the ability, through the right technical manipulations, to “construct” consumer models, all by pushing elements or characteristics of real objects or services to “act out” an embellished unrealistic reality, a dream state or structure which is the power of a new reality. Consequently, the truth of everyday life is inactivated, perhaps even annihilated, and its place is taken by the *neo-reality* of the row model created by the advertising endeavor. Through this logical sequence, each advertised product, sprinkled with the glitter of the myth, can be instantly accepted and thus become a real incident of the consumer’s everyday life. However, there is no cheating: advertising is beyond false and true, just as fashion is beyond beautiful and ugly, and as the modern object is beyond useful and useless. Perhaps then, in this case, we are dealing more with the concepts of *plausibility* and *truth* as there is no standard or reference system in advertising (just like in the legend), but only the promise of verification and realization. This encrypted propulsion system is usually the only way to influence the buyers who, by accepting and consequently buying similar products, seem to validate the existence of the myth, which ultimately is the deeper “reality” in the arena of consumer society.⁹

Advertising and Communication

Purely as a communication system, advertising uses both speech and images to transfer its messages, with greater ease, to the consumer masses. It is certainly reasonable (as also mentioned in “Myth as a Text”) that images can be more easily understood than words and offer more opportunities for transmitting emotional outbreaks, fantasy and moods. Usually a picture is “plausible” but without a “transparent” meaning, as it is being directed to play a leading, but at the same time, manipulating role. The role of language (text), used to reinforce this image, is considered as secondary, yet important. However, in the quest for the meaning and the importance of setting up an ad, an analytical approach is required – which might, however, be unprofitable at this stage. In any case, however, we can go back to the basic model structure of a message of this type, that is

to the relationship between the *transmitter* and the *receiver*. The *transmitter* is recognized as the producer-author of a text (which may be more than one person) and the *receiver* as the consumer. In a sense, the recognition of the meaning of a text could be attributed to the producer-author, even though, however, this does not always mean its right interpretation. Furthermore, it would probably be naive to base the analysis solely on his or her own intentions, as in the analytical process, intentions are rarely used in the field of negotiating. However, some comments of the *transmitter* concerning the meaning of the message he or she had composed, could be informative, thus supporting the course of a systematic investigation into the impartial identification of its meaning.

From the *receiver* point of view, we can easily understand the identification of the meaning of an advertisement text to the intellectual, educational, age, social and cultural context within which the different consumer groups are moving. This can lead us to the conclusion that its interpretation is inextricably linked to the parameters mentioned above. From this deduction, we can also understand that an empirical investigation – always in connection to the conditions of perceiving and understanding the advertisement text, as to *what* and *how* consumers understand – is always helpful.¹⁰ Besides, it is the *receiver* of the ad that actually determines the strength and dimensions of consumer communication, and not the *transmitter*.

However, it is almost certain that the photographic analyses of ads are still more shallow and, thus, more comprehensible in the sense of meaning, as they have the ability to attribute it in a more direct way, therefore moderating the divergences in its interpretation by the different types of consumers. In conclusion, therefore, although the textual material outside virtual parameters can give us a brief idea through a question like: “What is happening here?”, the picture is what will ultimately give us the answer.¹¹

Based on the conclusions drawn from the correlation of the image/text, printed (or static) advertising products or services that are the focus of interest of this study can be classified in categories according to their functions and their techniques. These can range from strictly informational, to imperative, urging and appealing.

As a first example, we make reference to the classifieds, a type of informational advertising based only on text, but also to the *simple* ads that we often find in magazines and posters. Yet another type that combines text and two-color (usually black and white) images of the selling product, a type of relatively small size and without slogans.

Then, *compound* ads look like a mild upgrade of the *simple* ones, as, in this case, the authors begin to focus more on the image. The picture in *compound* advertising is intense and realistic, the object of interest is displayed in the first level, the background is supportive, confirming the product's uniqueness, while the image, in general, contains sufficiently the element of persuasion. The accompanying text now works informatively as it focuses on the basic identifying elements of the object or of its source of origin (materials, sustainability, production company, etc.).

In contrast to *compound* ads that focus on the product and its necessity, *complex* ads emphasize social position and highlight the importance of luxury. In this case, the picture continues to play a leading role, but the background seems to dominate and ultimately integrate the product itself. However, the dynamics of the image and the text that work in an auxiliary way, seem to invoke feelings of strength, prestige, power and luxury aiming at social superiority and demonstration, trying, in this way, to introduce the mass consumer in the myth.

Finally, *elaborated* ads, which are an extension of the previous ones, aim to conquer the subconscious feelings of consumers, causing correlations of dreamy fantasies between the product and the situation surrounding it. In advertisements of this type the displaying of sexuality (through using similar symbolisms), in some cases the displaying of fetishes, and violence is prevalent in the first level, thus attempting to cause the arousal of, usually male, fantasies, but also to stimulate feminine coquetry.¹²

Although this kind of ad, exploiting the psychological areas of experience, is usually found in TV spots, there is more than one case that can be found in a specialized or general type of magazine or other publication, usually related to male target groups, but also to the world of women.

Advertising in Cinderella's Land

As seen above, the concept of myth in advertising can be highly catalytic in the way we think and perceive our purchasing ability. The myth in advertising is, in our view, a kind of bridge to the reconciliation of human dreams and desires, with people's monotonous and often awkward everyday lives.¹³

Gender is important fertile soil where the concept of myth in an advertisement can flourish (as, indeed, age, race or nation, social class, and other similar qualities/elements of human existence). This is particularly obvious in advertising intended exclusively for the world of women.

However, despite this general position, we have to mention that the depiction of the female gender is usually rendered, as appropriate, in a specific way, i.e., flanked by conventional symbols of cultural/social characteristics of this gender. More specifically, female promotional models follow, generally speaking, traditional cultural stereotypes on which the female portrait has been depicted through the centuries. Therefore, it is not surprising that women are presented as either very feminine, with an accented sexuality, according to which they are transformed into the stereotype of a – ready to be used – sexual object, or as simple housewives, wives, mothers and/or employees. The archetype of femininity seems to be presented with sophistication, sometimes fleeting and through an unprecedented given way, sometimes centrally and predominantly in a social situation, encouraging, however, in any case the basic characteristics of the gender while affirming the conventions of the “ideal type.”¹⁴ It is therefore only in this fertile soil that the concept of myth began to flourish for many decades. The world of women's consumption was – and still is – a unique site for the development, analysis, and synthesis of social ideals, symbols and standards, which – in conjunction with the social position of women, depending on the era – are dressed with the golden mantle of the myth that was woven in an elaborate way by advertising.

Fairy tales, in general, had been a significant source of ideas, models and stereotypes upon which advertising was based to a large extent – advertising which was intended for the female consumer world. These stories, with roots going back several centuries, are even today treating man's universal problems as they seem to talk to, shape and direct his conscious or unconscious, transmitting numerous – mainly ethical – messages.

Nowadays, the paradox of the coexistence of strong and weak, and rich and poor, and the gap concerning their inequality in a society which, hypocritically, maintains and promotes the belief of Christian stereotypes which support equality, appears to be catalyzed by the tale of Cinderella. The heroine of the tale, who marries the prince, finally proves that despite her poverty, she can become equal in rank, thus raising a promising issue for the fulfillment of even the most incredible human desires.

This fairy tale is perhaps considered as the most representative source of inspiration for the psychological strategy of advertising scale addressed to women, as it seems to reflect all these unequal social relationships in a single person, Cinderella, a woman. For many contemporary psychoanalysts, the name of this girl – which comes from the fact that she lives in the ashes – means abuse, demotion, oppression, subordination and dependence,

i.e., the basic ingredients of the eternal question, regarding the social position of women. With her kindness, patience and commitment to basic ethical principles – without however making meaningful steps toward her liberation and independence from the shackles of her tyrannical life – Cinderella is only expecting a miracle to change her life. The good fairy/godmother (advertising) responds to the first call of the heroine (repressed wife, unmarried woman, teen and many other types of women of working and middle classes, mainly, of the western societies) in order to change the scenery around which unfolds her personal drama, in a single night which was eventually proven to be lifesaving for her further life, since she marries the prince.

In a sense, Cinderella – both as a fairy tale and as a source of meanings forging the unconscious of the consumer – exposes, in our opinion, the steps in the development of personality which are required to fulfill even the impossible and presents them in a way that is so digestible that everyone can finally be convinced that everything is possible.¹⁵

At a second level, however, we can assume that advertising uses this tale, even today, when the trend for women's independence and liberation from their "prearranged submissive" status has expanded, in a psychologically manipulative way. Advertising psychologists, knowing full well the female "subconscious" need to avoid independence, which lives deep inside each female, having its roots in childhood, but also in modern hidden desires, adopted the dynamic of this intensely psychological model for stimulation and applied it successfully. According to this reasoning, advertising is holding back female independence, as it makes a promise, while still holding the woman captive in the cage of her fears and attitudes that make her weak to exercise her own personal struggle. In contrast, advertising leaves her in anticipation of a miracle or a "savior" that will improve the way in which she experiences everyday life.¹⁶

Notes

¹ Roland Barthes, *Mythologies* (London: Paladin Grafton Books, 1988), 117.

² According to Umberto Eco, *Θεωρία της Σημειωτικής (Theory of Semiotics)*, (Athens: Gnosi publications, 1988), we can adopt the definition of a system – such as the system of virtual textuality – and on that basis, realize these rules: a system characterized: a) by a set of signals which sometimes have a structural character, b) a set of concepts referring to content and therefore to a basis of semantic character, c) a set of possible behavioral responses seen through the destination prism, and d) a general rule which unites these three parts, known as codes.

³ Vladimir Yakovlevic Propp, *Morphology of the Folk Tale (Μορφολογία του Παραμυθιού)*, trans. Aristeia Parissi (Athens: Kardamitsa, 1991), 30-35.

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- ⁴ Aristotle, *Περί Ποιητικής (Poetics)*, trans. Simos Menardos (Athens: Estia Publications, 1991), 51.
- ⁵ Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales (Η γοητεία των παραμυθιών – μια ψυχαναλυτική προσέγγιση)*, trans. E. Asteriou (Athens: Glaros, 1995), 18, 21.
- ⁶ The theorists of the capitalist system accepted consumption as a crucial part of the production process of industrial societies, which led them to believe that man, even before being qualified as a “producer” of the material and intellectual products, was defined as a consumer of these goods.
- ⁷ Adrian Forty, “Lucky Strikes and Other Myths”, *Designer* (1985): 16.
- ⁸ Jean Baudrillard, *La Société de Consommation (Η καταναλωτική κοινωνία)*, trans. Bassilis Tomanas (Athens: Nissides, 2005), 146-147.
- ⁹ Baudrillard, *La Société de Consommation*, 152.
- ¹⁰ Gillian Dyer, *Advertising as Communication (Η διαφήμιση ως επικοινωνία)*, trans. Aggeliki Spyropoulou (Athens: Patakis, 1992), 98-100.
- ¹¹ Erving Goffmann, *Gender Advertisements* (London: Macmillan Publishers Ltd., 1985), 26.
- ¹² Dyer, *Advertising as Communication*, 102-105.
- ¹³ Adrian Forty, *Objects of Desire, Design and Society (1750-1980)* (London: Thames and Hudson Ltd., 1987), 9.
- ¹⁴ Dyer, *Advertising as Communication*, 112-113.
- ¹⁵ Bettelheim, *The Uses of Enchantment*, 382-383.
- ¹⁶ Colette Dowling, *The Cinderella Complex (Το Σύνδρομο της Σταχτοπούτας)*, trans. Marina Lomi (Athens: Glaros, 1983), 34-35.