

MONY ALMALECH

ADVERTISEMENTS:

SIGNS OF FEMININITY AND THEIR CORRESPONDING COLOR MEANINGS



АКАДЕМИЧНО ИЗДАТЕЛСТВО
„Проф. МАРИН ДРИНОВ“



МАРИН ДРИНОВ АКАДЕМИЧНО ИЗДАТЕЛСТВО

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PREFACE

ALMALECH'S THEORY OF COLORS

This book is submitted by Professor Mony Almalech, Dr. Habil. – Institute for Bulgarian Language, Bulgarian academy of science under the financial support of the Bulgarian academy of science and Israeli academy of science. From the Israeli side the participant was Prof. Sasha Weitman, Ph.D. from Tel-Aviv University, Faculty of Social Sciences, Department for Sociology and Anthropology.

The monograph represents an example of the unique partnership and the high moral support of the participants. Almalech sites scrupulously whenever he uses slots of the manuscript of Weitman on signs of femininity.

The final result is a monograph of Prof. Almalech consisting of two main parts – the first one can serve as a textbook on Semiotics of colors, the second is a research on the color meanings and their corresponding meanings to the signs of femininity.

The contribution of Almalech is the developing of the Semiotics of colors and its application to the world of advertisements.

Almalech draws our attention on the semiotic differences between visual colors and the linguistic color terms. He recognized two forms of existence of the language of the colors – Verbalized and Visual (non-verbalized). The visual colors are percept by the ocular perception, i.e. all colors are percept simultaneously. The verbalized form is when we use the natural language to designate color. The verbalized Color language is subordinate to the linear or syntax order of the natural language. Almalech used the Test of Free Linguistic Associations (of Kent-Rossanof) to form the Bulgarian Norm of associations on colors (Appendix 1). The list of word-associations (Appendix 1) is taken as a dictionary of non-color meanings of colors. In his previous book in English – *Balkan Folk Color Language* – Almalech proves a list of universal and non-universal color meanings of Visual colors in folklore marriage and burial. He used the Prototype theory of Rosch and Lakoff to comment the Norm of associations and the list of visual color meanings.

Almalech relates the verbalized associative non-color meanings of different words (basic color terms *white, black, red*, etc.; prototype terms *light, darkness, sun, fire, blood, sky, sea*, etc.; prototype rival terms *linen, cherry, duckling, ruby, wine, sapphire*, etc.; terms for the basic features of the prototypes *clean, pure, immaculate* for light; *hot, warm* for fire; *fresh* for plants etc.) to the non-

color meanings of the visual colors in folklore. He finds a small kern of mutual universal meanings which become a semiotic key for decoding the messages of advertisements.

The colors and the signs of femininity are described by Almalech as independent sign systems in terms of the semiotic triangle of Frege. The previous researches of Almalech on colors gave him the possibility to trace semantic and semiotic links between the signs of femininity and the colors. The analysis of 44 advertisements (pictures in Appendix 2) is the second main part of the book.

We become participants in a live and dynamic process of decoding the relations between the two sign systems such as synonymy and antonymy. Some of these relations are unique for every ad, and some of them are universal. Here our suspicions are unclouded by the use of the prototype theory of Rosch and Lakoff. Almalech arises an important problem—“How we should think about Sapir-Whorf hypothesis vs. Prototype theory?” His answer is we can recognize elements of validity of linguistic relativity where at the area of advertisements a bunch of national cultural features could be observed (Bulgaria, Israel). At the same time some universal prototype motivated meanings of the colors are in function.

According to Almalech the synonymy and antonymy between colors and between colors and the signs of femininity are part of subconscious communication among humans. This fact is bolded by Almalech in his effort to unveil some of the manipulative channels and social importance of advertisement industry. One of these manipulative channels is ‘saying twice the same thing’ borrowed by talented ad-makers from mystical and sign content of the folklore. In his previous books Almalech proves the high effectiveness of this semiotic tool widely used in rural and primitive cultures.

May be the most valuable result of this book of Mony Almalech is the conclusion that despite the successful use of folklore matrices such as ‘saying twice the same thing’ the world of advertisements misses the most important intention and semantics of ‘the ritual’ colors – the preserving and reproducing power of their positive magic. The ads are manipulating us by subconsciously readable messages which are not pinpointed on our survival but on buying goods. The pragmatic principle of lie works here excellent because, as Almalech points out, we all know subconsciously the universal meanings of colors. Finally, many ads work on our soul but not on our pocket.

In his books Mony Almalech showed that he is quite familiar with the color theories of Plato, Goethe, Schopenhauer. Now, Almalech draws current cognitive, ethnolinguistic, psycholinguistic methods and theories to build his complex semiotic theory of color as a communication system.

The book can be used both by students of semiotics or by advertisement specialists. It might be of interest for semioticians, anthropologists, modern linguistic orientated persons, philosophers or readers angry with the advertisement industry.

Prof. Vassil Rainov, Dr. Habil.

INTRODUCTION

I. THE PROJECT

This study is the result of a joint project between the Bulgarian Academy of Sciences and the Israeli Academy of Sciences. The working period was three years — January 1999 — December 2001. The author of this text is Mony Almalech. The Israeli side — Prof. Sasha Weitman, Ph.D. — for personal reasons decided to give to Prof. Almalech the copyright on **50 pages on Signs of Femininity marked Very rough draft – not for quotation - comments welcome.**

The mutual interest and project are also based on the following lecture courses:

Sasha Weitman:

Semiology. In: — Tel-Aviv University, Faculty of Social Sciences, Department for Sociology and Anthropology.

Mony Almalech:

Color and Advertisement. — In: New Bulgarian University, Department for Advertisement and Marketing.

Balkan Folk Color Language. — In: New Bulgarian University, Department of Anthropology.

Colors in the Old Testament. — In: New Bulgarian University, Department of Anthropology.

Semiotics of the Color in Balkan Folklore. — In: Sofia University “St. Kliment Ohridski”, Faculty for Slavic Studies.

The book has drawn on two sources: contemporary 20th century science and some methodological statements of Jewish and Islamic religious thought and mysticism, as presented by Scholem, 1979 and Ardelan, Bakhtiar, 1973.

To somebody it can seem as mixing the levels, but the idea here is to stress that in the Humanitarian science of the 20th century attempts were made (on the one hand mutual, and on the other hand, independent) to discover a deep level and a surface level, also the connection between

both levels of the human mind. This is the situation in line with S. Freud's and C. Jung's psychoanalysis, N. Chomsky's formal syntax, Levi-Strauss's idea of *biological reductionalism* and *human nature where human nature (...) does not consist of an assemblage of substantial and fixed structures (...) but the matrices from which structures belonging to the same ensemble are engendered*.

The deep level or the hidden is a goal of different schools, methods or approaches in the area of psychology, of semantics, of syntactic structures.

This book has two aims — it offers on the one hand results of research, on the other hand it can also serve as a text-book. Therefore notes on Semiotics/Semiology, Signs of Femininity and the Language of Colors regardless whether they themselves are before the parts, are devoted to the correspondence between colors and signs of femininity. The notes on Semiotics/Semiology and the semiotic sides of the Signs of Femininity and the Language of Colors are united in numeration. The analysis of the Correspondence between both systems has independent numeration for every color.

The possibility to reproduce advertisement pictures and video clips many times in the mass media and by the researcher himself makes the advertisements equal to a text as an object of semiotic research.

The advertisement examples are represented in APPENDIX 2. APPENDIX 2 consist of 44 advertisements minimized by a scanner. Pictures No 1-12, No 16-23, and No 32-44 are analyzed here. The remaining advertisements can be used in the class room or as home work for students.

II. SEMIOLOGY AND SEMIOTICS

II.1. Opening words

Any introduction to the fields of semiology must include a few words on the sign — the Greek word for sign is *semeion* — hence semiology and semiotics — the science of signs.

“Like content analysis (with which it has much in common), semiology refers to set of qualitative methods for the analysis of meanings inscribed in cultural products collected for a documentary corpus. The objects here are the signs of femininity and the colors as signs in the advertisements. It is important to know that advertisements are spread

by mass communication industries. In this sense the language of colors and the signs of femininity have their utilized status.

The term *semiology* should not be confused with the Pierce-inspired *semiotics*. Neither is well-known to US-trained and US-oriented researchers. Of the two, however, Pierce-style semiotics is better known, especially in American symbolic circles, for the systematic insertion of human *interpretants* in the method of semiotic analysis. The term semiology stems from a continental intellectual tradition, *structural linguistics* founded by Ferdinand de Saussure [Saussure, 1916] in which little attention is paid to interpretants. In fact semiology (like content analysis for that reason) refers not to one, but to a family of related methods. On the latest and most sophisticated comprehensive presentation of the logic of content analysis see [Shapiro, Markoff, 1998], part I, pp. 17-96, for an earlier statement, see [Shapiro, Markoff, Weitman, 1975].” [Weitman, Ms.]

Semiotic research in the former Soviet Union has a wider framework than “*US-trained and US-oriented researchers*”. In his survey on structuralism in Soviet philology D. Segal explains: “The reader may have noticed that I am using the terms *structuralism* and *semiotics* almost interchangeably. This reflects a particular approach developed by a group of linguists and semioticians working at the section of Structural Typology at the Institute of Slavic and Balkan Studies in Moscow (Vjacheslav V. Ivanov, Vladimir N. Toporov, Isaac I. Revzin, Tatjana V. Civjan, Tatjana M. Nikolaeva and others). While at first there were occasional attempts to resist any identification of structuralism (especially structural linguistics) with semiotics, gradually a more general view was accepted by those scholars who tended to prescribe narrow limits either for structuralism or semiotics. (...) The structural-semiotic approach developed by the scholars of the Sections of Structural Typology goes back, of course, to the famous Saussurean tenet of linguistics as part of semiotics, a more general science of signs.” [Segal, 1974, pp. 2-3]

Soviet structuralism represents “subsequent fruitful applications of the ideas of the French scholar Claude Levi-Straus by the Soviet structuralists” [Segal, 1974, p. 14]. Scholars like J. Lotman, D. Segal, I. Melchuk have their important role and influence on the building the whole school that used to be called the *Moscow-Tartu school*. *Structuralism in Soviet Philology* represents the very wide range of semiotic, linguistic, anthropology, literature and folklore, their methods and research. Also, there is a strong connection to Russian philological science. For more information and more interesting facts see [Segal, 1974].

Thus the term semiology is used here to represent a connection to the French tradition that was developed by scholars such as A. Greimas,

J. Derida, R. Barthes, J. Krasteva, Tz. Todorov and others. Obviously semiology means many and different approaches and objects.

“Actually, semiology (like content analysis for this matter) refers not to one, but to a family of related methods, of which one, designated as *connotative semiotics* by Louis Hjelmslev, will be introduced here. Further on, therefore, when I use the terms *semiology* and *semiological analysis*, what we actually will be referring to is the kind of connotative semiotics.” [Weitman, Ms.]

The usual usage of the term semiology should be as a synonym of the term semiotics. It seems just a matter of languages — English and French. But the historical development of the semiotic/semiological research shows national differences which were pointed in a general manner. For example, linguists began to use it after Ferdinand de Saussure [Saussure, 1959 = Saussure, 1916]. In the second half of 20th century French semiology has developed different representations by different scholars.

In the *Encyclopedia of Language and Linguistics* [Asher, Simpson, ed., 1994] we can read on *Text Cohesion and Coherence* that: “In the French semiology the coherence is explained [Greimas, 1966] by ‘semantic isotopy’, that is the recurrence and dominance of certain context ‘semes’ (context sensitive semantic components) over others in the words of an uttered text. The alternating context ‘semes’ (‘spatial’ and ‘musical’) of the lexical unit *high* are competing for dominance in the uttered text. The word is interpreted as ‘reaching some distance above ground’ in the phrase *a high building* because the context seme ‘spatial’ is recurrent in the appropriate readings of both *high* and *building*, and consequently dominate the alternative context semes. By contrast in the phrase, *she could sing the high C*, *high* is interpreted as ‘near the top of the range of sounds which the human ear can hear’ because the context seme ‘music’ is recurrent and dominating in *sing*, *high* and *C* — under the appropriate readings. The audience chooses the reading of a word, depending on the context of that word; the context words are ‘monosemiated’ (disambiguated) in the same way inter alia by the original word, but only if the audience accepts the unity, wholeness, and coherence of the communicator’s utterance. [Todgby, 1994, p. 4580]

Saving the *semantic isotopy* or the *plane of connotation* we shall use the term semiology concern ‘nature-culture’ relation and build communication systems based on cultured natural elements such as color and femininity.

“Roland Barthes follows Hjelmslev in proposing, what we call *hierarchical chains of signification*, to be treated as **staged systems**, i.e. systems in which the lower-order system becomes the plane of

significators of the next-order system: This is the case which Hjelmslev calls *connotative semiotics*; the first system is then called the plane of *denotation* and the second system (wider than the first) — the plane of *connotation*. We shall therefore say that a *connoted system is a system whose plane of expression in itself constitutes a signifying system*. Connotative phenomena have not yet been systematically studied. Yet the future probably belongs to a linguistics of connotation, for society continually elaborates, from the first system which human language supplies to it, second-order significant systems, and this elaboration, now proclaimed, now disguised, is very close to a real historical anthropology. Connotation, being itself a system, comprises *signifiers*, *signifieds*, and the *process which unites the former to the later* (signification), and it is the inventory of these three elements which one should undertake in the first place for each system.” [Weitman, Ms.]

That *connotative phenomena have not yet been systematically studied* is difficult to believe. No doubt partly it is true. At the same time some connotative phenomenon research exists with important methodological weight. One of them is the cited *semantic isotopy* where a *context sense* approach resolves many problems. Another is T. van Dajk and W. Kinsch’s research on Discourse Comprehension [van Dajk, Kinsch, 1983]. T. van Dajk continued his efforts to describe *Cognitive Context Models and Discourse* [van Dajk, 1997, pp. 189-226]. The simple enumeration of the subtitles of T. van Dajk also gives a notion on the areas of research:

“Mental models; Context models; Context models as interface between models and discourse; Context models and discourse structures; Semantic structures → surface structures; Context models → schematic structures; Context models → lexicalization (style); Context models → syntactic structures (style); Context models → expression structures; Context models and consciousness.” After all this, in his final remarks the author mentions: “The array of context structures thus represented is extremely complex (...) However, we have as yet no idea what specific structures, schematic or strategic processes are at work in the organization and uses of context models, and how they may change and updated continuously.” [van Dajk, 1997, p. 221]

The *connotative phenomena* has been brilliantly demonstrated by V. Turner on Ndembu and African rituals. [Turner, 1966a/], [Turner, 1966 b/], [Turner, 1970], [Turner, 1973], [Turner, 1979].

The term *biological reductionalism* fits the object of this research in the sense of semiological treatment the *issue of signs of femininity and their corresponding meanings* very well:

“In interpreting color categories as the social appropriation of natural processes, I raise a central and contested issue of cultural theory.

For this phrase, 'social appropriation of natural processes', entails a certain reading of the famous structuralist invocation of 'universal laws that regulate the unconscious activities of the mind' [Levi-Strauss, 1963, p. 59]. No need on our part to clear Levi-Strauss of the *biological reductionalism* such statements have seemed to suggest. The burden of its own recent argument is that *no particular custom* will ever be accounted for by the nature of the human mind, for double reason that in its cultural specificity it stands to mind as a difference does to a constant, and as a practice to a matrix. [Levi-Strauss, 1966: 130; 1971; 1972] One may thus understand his appeal to *l'esprit humain* not as an attempt to short-circuit the symbolic, but to draw the full consequences of its unicity. The argument would simply to be that inasmuch as the human world is symbolically constituted, any similarities in the operations by which different groups construct or transform their cultural design can be attributed to the way the mind itself is constructed. By the same essential condition — that is, symbolizing — 'similarities' here can not intend the content of that design, only the mode of ordering. It is never a question of specific meanings, which each group works out by its own lights, but the way that meanings are systematically related, which in such forms as 'binary opposition' may be observed to be general." [Sahlins, 1976, p. 17]

Sahlins who expressed deep doubt on Berlin and Kay hypothesis has not forgotten Levi-Strauss.

In the case of the term *mode of ordering* we should say that there are many very talented researchers or artists who succeed to jump over their own program understandings. The order in a ritual and in a text has a semantic, discourse, pragmatic, and semiotic weight. The word-order in some natural languages has a crucial role of syntactic and semantic structures. Such language is English where it depends on the word-order. Here the nouns are both the subject and the object in the sentence. It is sufficient to remind one of *The dog chases the cat* and *The cat chases the dog*.

What is very important for us in Levi-Strauss is that the human mind is a '*filter*' of the nature and that the human mind makes culture of any kind and level.

Levi-Strauss "characterizes the reductionalist enterprise as an attempt to explain a given type of order by referring to a content which is not of the same nature but acts upon it from outside." [Sahlins, 1976, p. 17]

It is nice to hear that: "In *L'Homme nu* Levi-Strauss explains that the human nature which he invokes does not consist of an assemblage of substantial and fixed structures, "but the matrices from which structures belonging to the same ensemble are engendered". [Levi-Strauss 1972: 561]" [Sahlins, 1976, p. 17]

*The matrices from which structures engendered obviously correspond somehow to the biological reductionalism, to the hierarchical chains of signification, treated as **staggered systems**, to the connotative phenomena, at the concrete level — to the context words are 'monosemiated' (disambiguated) through the recurrence and dominance of certain context 'semes' (context sensitive semantic components) over others in the words of an uttered text.*

FINALLY: In our case we should note very carefully: 1. What is the complete text of an add? 2. What part do colors play with the femininity, and by their cooperative suggestion in the frame of the complete text of the add? 3. All this should not be considered in every existing advertisement.

Colors and femininity are not part of every advertisement as symbolic systems.

Colors and femininity are no panacea to comprehension and to the description of the mechanisms of suggesting ideas.

II.2. The Symbol

As much as the colors and the signs of femininity are symbols we should mention the most important features of the ritual symbol. Why ritual? Because colors and femininity in the advertisements have the status of a culture system, and if they are culture signs, they already, in some sense, have the status of the ritual symbols.

"If we take any symbol — for example, the sword, or the color red — and analyze its structure, we shall see that it can be split up into its real and its symbolic components. First, we find the object in itself, in isolation; in the second place, we find the object linked to its utilitarian function, to its concrete or factual reality in the three-dimensional world — directly, in the case of the sword, or indirectly, giving color, for example to a cloak, in the case of the color red; in the third place, we find what enables the object to be considered as a symbol: that structure which we have termed 'symbolic function', or the dynamic tendency of the object to link up with its corresponding equivalents in all analogous series, nevertheless principally tending to show the particular metaphysical meaning. In this symbolic meaning and the general meaning, the latter being frequently ambivalent and charged with allusions whose variety, however, is never chaotic, for it is marshalled along the co-ordinate line of a 'common rhythm'.

Thus the sword, iron, fire, the color red, the god Mars, the rocky mountain, are all integrated because they are oriented along one 'symbolic line'." [Cirlot, 1982, pp. xxxiii-xxxiv]

What unites the ritual symbol and the advertisement symbol systems is the visual perception that they are received by the human mind. Every sophisticated sign system is organized structurally for composing the utterance — in natural language this is syntax. At the visual perceived sign systems — this is the taxis with its principle of simultaneously sending-receiving the whole parts of the message. That's why what is said by V. Turner on *The Semantic Structure of the Symbol* is very appropriate:

“The ritual symbol is the smallest unit of ritual which still retains the specific properties of ritual behavior (...) the ultimate unit of specific structure in a ritual context. (...) This structure is a semantic one (that is, it deals with relationships between signs and symbols and the things to which they refer) and has the following attributes:

- (i) multiple meanings (significata) — actions or objects perceived by the senses in ritual contexts (that is, symbol vehicles) have many meanings;
- (ii) unification of apparently disparate significata — the essentially distinct significata are interconnected by analogy or by association in fact or thought;
- (iii) condensation — many ideas, relations between things, actions, interactions, and transactions are represented simultaneously by the symbol vehicle (the ritual use of such vehicle abridges what would verbally be a lengthy statement or argument);
- (iv) polarization of significata — the referents assigned by custom to a major ritual symbol tend frequently to be grouped at opposed semantic poles. At one pole of meaning, empirical research has shown that the significata tend to refer to components of the moral and social orders — this might be termed the ideological (or normative) pole of symbolic meaning; at the other, sensory (or orrectic) pole, are concentrated references to phenomena and processes that may be expected to stimulate desires and feelings.” [Turner, 1973, p. 184]

II.3. Femininty — Sign, Symbol or Sign-Symbol?

The component analysis and at Dynamics of the signs of femininity offers one point on the femininity. Here it is complemented by some additional view point in the terms of classical semiotics.

Several questions should be answered:

1. What is the relationship between sign of femininity and natural language sign?

2. What type of signs are the signs of femininity — icon, index or symbol?

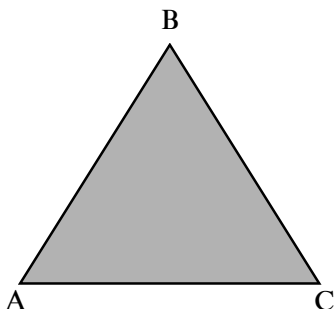
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“Modern semiotics, also called “semiology” was established in the twentieth century by the Swiss linguist Ferdinand de Saussure and the American pragmatic philosopher Charls S. Pierce. Saussure [Saussure, 1959] expressed the relationship between the sign and its object as the relationship between the “signifier” and the “signified”. He identified all linguistic phenomena as sign phenomena, and thus established methods for the study of language as the basis for the study of nonlinguistic sign systems. Saussure’s theory of signs posited that all speakers of the same language possess a body of shared understanding about the relationship between linguistic signs and their objects, which allows them to communicate. He termed this body of understanding “langue”. Individual variation in language use were termed “parole”. Langue and parole together constituted “language” (language).

Pierce was a philosopher of logic who explored the relationship between object, signifier, and the process whereby the relationship between the two is understood, which he termed the “interpretant”. He codified this as three levels of relationship. Firstness, Secondness, and Thirdness. Firstness refers to the intrinsic nature of objects. Secondness encompasses the relationship between object and its signifier, and Thirdness between object, signifier, and interpretant [Pierce 1931, p. 58]. Concatenation of these relationships produces a highly complex taxonomy of signs in Pierce’s writing, but a simplified schema using the terms “icon”, “index”, and “symbol” gained widespread acceptance and was popularized by Pierce’s contemporaries, including Charles Morris [1938]. Saussure [1959], [Pierce 1931, p. 58]. An icon resembles the thing it represents (a picture of tree), thus expressing a relationship of Firstness. An index bears an intrinsic relationship to the thing it represents (a weathervane indicating wind direction), thus representing a relationship of Secondness. A symbol is related to the object it stands for by virtue of a convention or agreement (the word “tree” representing a tree by convention among speakers of English), thus representing a relationship of Thirdness. The process of convention or agreement that underlies the construction of symbols is the interpretant and is the result of cultural process. See [Saussure, 1959 = Saussure, 1916]” [ed. Barfield, 1997, p. 421]

II.4. The Triangle of G. Frege

The triangle of G. Frege (German mathematician and logician who lived at the end of 19th and the beginning of 20th centuries), is an abstract scheme of every sign that became popular from the semiotic researches of Ch. Morris.



Every one of the tops of triangle stands for:

A — the denotate (the signified) — the object at the reality or the image of this object as a imaginative reflection at the human's mind. The denotate/signified is related to the imaginative thought. (hereafter **significator**, marked as s)

B — the sign (the signifier) — this is the word at the natural language level in its phonic or written form/substance.

C — the referent (the designat) — this is the notion/concept on the real or imaginative object. Usually C is connected to the logical thought.

In semiotic literature there are cases when A and C are united. In our case for femininity and different-ordered significata the situation will be identical. The term significata stands for the metaphysical side of the sign and it will be marked as (σ).

Common alternative designations for s and for include, for the former, significant (Sa), signifier (Sr) and sign-vehicle, and for the later signifié (Se), signified (Sd), referent, and **seme**.

The nature of the language sign calls for utilized knowledge about the content of the sign. For example, if we do not know denotate or referent of a word-sign from Chinese or Japanese languages — we do not know these languages. Signs are a unit of form and content. In the case of natural language the form/substance is the sound or phoneme.

The basic notion is that there is no link between s (B) and σ (A + C) in terms of organic ties. The link between s and their y is very strong in the sense of a live communication system.

In the first case of B (the physical form/substance of the color-sign) is the length of the light waves. The second case B (s) is femininity. The y *denotate/signified* and the σ *referent/designat* are non-color meanings of the color-sign, and some context-depending meanings connected to *Ideology* (cultural and contextual).

Non-color meanings are found in folklore and in secret religious-mystic knowledge, and also as responses to the color-terms stimulus. That is why we recognize non-verbalized color language (from the area of folklore and in the secret religious-mystic knowledge) and verbalized color language (from the area of the associations and textual functioning of the responses).

Can the signs of femininity described by S. Weitman [Weitman, Ms.] be considered as a form/substance (physical part of the sign) of a sign from the type of s?

Can any of the described signs such as 'softness', 'tenderness', 'sweetness', 'delicate ankles', 'delicate wrists', 'delicate neck', 'elbow salute', 'wasp waist', 'expressiveness', 'raunchness', 'impishness', 'vulnerability', 'decoltee', 'high heeled shoes', 'exhibitionism', 'naughtiness', 'breast manifestation', 'shoulder-bunching', 'bashful knee bend', 'high-spiritedness', 'self-belittlement', 'sex cover up', 'sex display', 'sex demureness', 'related stance', 'ear display' be considered as icon signs with their denotate and referent? Obviously, they are all signs.

The described signs of femininity can serve an ideological context. The ideological context can cause the described signs of femininity to become signs of higher level ("index" or "symbol").

Significators s serve to suggest, conjecture, and bring to mind the metaphysical part (A and C — hereafter, σ). Moreover, they have the noteworthy property of being not only perceptable by the human senses, but — this is crucial for semiological research — of being physically recordable and permanently storable on documents (magnetic tapes, gramophone records, DVD, photographic plates, verbatim transcripts, etc.)

What we shall see from J. Cirlot's survey is that femininity can be an object of deifying. Further whether femininity is a sign-symbol or only a symbol (as the lion), or it falls off the main process remains to be established.

Colors should be accepted as a symbol-sign, but not a index-sign.

"Finally in contrast to the way most content analysis works [Markoff, Shapiro, Weitman, 1975] the problem of meaning does not wait to be seriously raised — if it ever gets to be seriously raised by content analysis — till the *analysis phase*, i.e. until after all the relevant signs in the corpus have been listed and entered in a *code book*, and after *coding* of the document has been completed. In the semiological work,

the question of meaning is posed explicitly and systematically right at the very outset, and is an integral part of the methodology of sign detection and verification.” [Weitman, Ms.]

III. SEMIOTICS OF COLORS

III.1. Kent-Rosanoff Test

The project will use data on Bulgarian Norm of Word-Association. The method is developed by H. Kent and A. Rosanoff, [Kent, Rosanoff, 1910]. Testing took place twice: once throughout the 1978-1982 period by Entcho Gerganov and his colleagues at the Laboratory for Structural and Applied Linguistics, Institute for Foreign Students — Sofia, and secondly testing was done in 1996 at a private employment office at Sofia by M. Almalech. The first test included 1000 persons and 200 word-stimulus. The second test had the same instruction to 100 persons on 30 word-stimulus. Gerganov’s results [Gerganov et al, 1984] were compared to the results of 1996 testing [Almalech, 2001]. One of the main goals of the comparison is to check and list the steady repeated responses.

Both experiments included the following basic color terms: white, black red, blue, yellow, green. Besides these basic color terms both tests included the terms **light** and **dark**. The data on **light** and **dark** will be not used at the analysis on the advertisements, but they are given at the data-list here just to prove that **light** and **white** are accepted as synonyms. The responses to the stimulus **white** and **light** are also synonymous. The same structure, semantics and relations have the results on **black** and **dark**.

Some special features of the data are as follows:

1) The usual oppositions/antonym responses are excluded as much as this cognitive mechanism is well researched [Laffal, 1969] as early as period of the childhood.

2) The existing full range of relationships (synonymy, antonymy, attribution, predication etc.) between the word-stimulus and word-association will neither be represented and nor discussed.

3) Artefacts and natural objects as responses are excluded from the data analysis because they are not useful for our purpose. The other reason for the elimination of responses which are names of artefacts and natural objects is the great number of such responses. Many of the natural objects can be considered as competitors for prototypes. For example *lemon, tulip, daffodil, crocus, primrose, rose, pink/carnation, dandelion,*

wheat are competitors which can not succeed in the competition to the real prototype for yellow — the sun. For the full list of responses see [Almalech, 1997/98; 2001].

4) Statistical data are not included here. It is essential that the highest frequency, at both experiments, are in terms of the prototypes and their most important qualities. Some of the semantisations are also very frequent others are available only once or twice.

5) The responses will be considered as meanings of the colors. The responses reflect the linguistic consciousness and linguistic subconsciousness of the tested persons. The responses represent data on the cognitive processes.

6) Structure of the Norm. The same responses at both experiments are the kern of the Norm. The kern consist of the language terms for: a. the prototypes, in terms of E. Rosch, to every focal color; b. the most important qualities of the prototypes — *warm/heat* for **fire** and **blood**, *clean/immaculate* for **snow/milk/light** etc.; c. semantisations or cultured meanings on the prototypes and their most important qualities — *love, hate, calm* etc.; d. artefacts and natural objects.

7) The list contains a transcription of the Bulgarian word and translation in English. Some Bulgarian words have two or more words in English translation to represent the functional semantics of the Bulgarian word. Some English words are marked as part of the speech because in the Bulgarian language the response-word is more than one part of the speech by conversion.

8) The list of responses is in APPENDIX 1.

III.2. Prototype Theory

The term is used by G. Lakoff [Lakoff, 1987] to express the efforts in philosophy, linguistics and cognitive science to describe the process of categorization on the basis of prototypes. A special interest for us is E. Rosch's research [Rosch et al, 1976]. E. Rosch has proven that the notion and categorization on focal colors is universal, trans-cultural and trans-ethnic. The prototypes for the colors are: for **red** — fire/flare; for **blue** — sky/sea; for **green** — all plants; for **yellow** — the sun; for **white** —the light, snow and/or milk; for **black** — cool, darkness.

III.3. Prototypes and Word-Associations

The results of the Bulgarian Norm show that the biggest statistical frequency at the norm belongs to the terms on prototypes and most of their specific qualities. If we recall the main folklore and ritual meanings of colors [Almalech, 1996, 1997], we shall see that there is a small kern of mutual meanings. This kern represents the universal non-color meanings of colors.

The possibility of such universal kernel meanings of the colors is due to the archetype character of these meanings. The archetype character of these meanings is based on reasons shown by G. Lakoff:

“Color concepts are *embodied* in that focal colors are partly determined by human biology. Color categorization makes use of human biology, but color categories are more than merely a consequence of the nature of the world plus human biology. Color categories result from the world plus human biology plus cognitive mechanism has some of the characteristics of fuzzy set theory plus a culture-specific choice of basic color categories. The Kay-McDaniel theory seems to work well for characterizing the focal colors corresponding to color categories. But it does not work as well at the boudoirs between colors. (...) Color categories, thus, are generative categories (...) They have generators plus something else. The generators are the neurophysiologically determined distribution functions, which have peaks where the primary colors are pure: black, white, red, yellow, blue, and green. These generators are universal; they are part of human neurophysiology. (...) MacLaury shows, color cognition is by no means all the same across cultures. Nor is it by any means arbitrarily different across cultures.” [Lakoff, 1978, pp. 29-30]

The responses at the word-association test can be considered as linguistic and non-linguistically subconscious and conscious knowledge on the kernel meanings of the colors. The paradigm of responses has ability to mirror personal subconscious knowledge based on individual experience plus social formed meanings. That is why the list of word-associations represents the universal meanings and the non-universal meanings of colors.

Thus at the color language we have the next possibility to observe “a scandal” case in the terms of Cl. Levi-Strauss [Levi-Strauss, 1958, p. 9] and J. Derida [Derida, 1997, p. 415], when a nature phenomena becomes a cultured one in indissoluble relations.

See the table OF KERNEL MEANINGS at COLOR LANGUAGE.

III.4. Colors – Symbols or Signs?

III.4.1. Turner's point of view on the status of the three colors — white, red and black — is remarkable as an answer of the question ARE COLORS SYMBOLS OR SIGNS? At the same time Turner's view is also a very good starting point on our issue — *Signs of femininity and their corresponding color meanings*:

“I am going to throw caution to the winds for the sake of stimulating controversy and state boldly that:

1) Among the earliest symbols produced by man are the three colors representing products of the human body whose emission, spilling, or production is associated with a heightening of emotion — in other words, culture, the super-organic, has an intimate connection with the organic in its early stages, with the awareness of powerful physical experiences.

2) These heightened bodily experiences are felt to be informed with a power in excess of that averagely possessed by the individual; its source may be located in the cosmos or in society; analogues of physical experiences may be than found wherever the same colors occur in nature; or else experience of social relations in heightened emotional circumstances may be *classified* under a color rubric.

3) The colors represent heightened physical experience transcending the experience's normal condition — they are therefore conceived as 'deities' (Hindu) or mystical powers, as the sacred over against the profane.

4) The physical experiences associated with the three colors are also experiences of social relationships: thus white = semen is linked to mating between man and woman; white = milk is linked to the mother-child tie; red = maternal blood is linked to the mother-child tie and also the processes of group recruitment and social placement, red = bloodshed is connected with war, feud, conflict, social discontinuities, red = obtaining and preparation of animal food = status of hunter or herder, male productive role in the sexual division of labor, etc., red = transmission of blood from generation to generation = an index of membership in a corporate group; black = excreta or bodily dissolution = transition from one social status to another viewed as mystical death, black = rainclouds or fertile earth = unity of widest recognized group sharing same life-values.

5) While it is possible to find many references to bodily fluids in white and red symbolism, few societies specifically connect black with processes and products of katabolism and decay e.g. with decayed or clotted blood. It is possible that black which, as we have seen, often means 'death' or a 'fainting fit' or 'sleep' or 'darkness' primarily represents falling into

unconsciousness, the experience of a 'black-out'. Among Ndembu, and in many other societies, both white and red may stand for life. When they are paired in ritual, white may stand for one alleged polarity of life, such as masculinity or vegetable food, while red may represent the opposite, such as femininity or meat. Or white may represent 'peace' and red 'war'; both are conscious activities as distinct from black which stands for inactivity and the cessation of consciousness.

6) Not only do the three colors stand for basic human experiences of the body (associated with the gratification of libido, hunger, aggressive, and excretory drives and with fear, anxiety, and submissiveness), they also provide a kind of primordial classifications of reality. This view is contrast to Durkheim's notion that the social relations of mankind are not based on the logical relations of things but have served as the prototypes of the latter. Nor has society, Durkheim argues, been merely the model on which the classifying thought has wrought; the framework of society has been the very framework of the systems of things. (...) The center of the earliest system of nature is not the individual: it is the society. Against this I would postulate that the human organism and its crucial experiences are the *fons et origo* of all classifications. If men and women are to beget and bear, suckle, and dispose of physical wastes they must enter into relationships — relationships which are suffused with the affective glow of the experiences. These are the very processes which the Ndembu call 'rivers' — they stream from man's inner nature. The color triad white-red-black represents the archetypal man as a pleasure-pain process. The perception of these colors and of triadic and dyadic relations in the cosmos and in society, either directly or metaphorically, is a derivative of primeordial psychobiological experience — experience which can be fully attained only in human mutuality. It needs two to copulate, two to suckle and wean, two to fight and kill (Cain and Abel), and three to form a family. The multitude of interlaced classifications which make up ideological systems controlling social relationships are derivatives, devised of affectual accompaniments, of these primordial twos and threes. The basic three are sacred because they have the power 'to carry the man away', to overthrow his normal powers of resistance. By representing these 'forces' or 'strands of life' by color symbols in a ritual context, men may have felt that they could domesticate or control these forces for social ends. But the forces and the symbols for them are biologically, psychologically, and logically prior to social classifications by moieties, clans, sex totems, and all the rest. Since the experiences which the three colors represent are common to all mankind we do not have to invoke diffusion to explain their wide distribution. We do have to invoke diffusion to explain why other colors, such as yellow, saffron, gold,

blue, green, purple, etc., are ritually important in certain cultures. And we must also look to processes of culture contact to explain differences in the senses attributed to the basic colors in different regions. The point I am trying to make here is that the three colors white-red-black for the simpler societies are not merely differences in the visual perceptions of parts of the spectrum: they are abridgments or condensations of whole realms of psychobiological experience involving the reason and all the senses and concerned with primary group relationships. It is only by subsequent abstraction from these configurations that the other modes of social classification employed by mankind arose." [Turner, 1966 a/, pp. 80-83]

Some very important conclusions can be made from this long quotation on the symbolism of the three colors:

III.4.1.1. Color symbolism, described by V. Turner, can be called color language because of the following reasons:

III.4.1.1.1. Ambiguity of the color as sign-symbol.

III.4.1.1.2. Context and text dependence of every meaning.

III.4.1.1.3. Lexical level where a color has different non-color meanings.

III.4.1.1.4. Relation of antonymy at the lexical level, for example the permanent opposition between white and red.

III.4.1.1.5. Syntax level where white and red are always a compound with antonymous meanings of the colors.

III.4.1.1.6. Syntax-textual level where red-white are in semantic opposition to black, respectively red-white means different 'life' opposition matters vs. 'death' for black.

III.4.1.1.7. Relation of synonymy between red and white as colors referring 'life' matters.

III.4.1.1.8. Very strong correspondence of the lexical meanings of white, red, and black to the prototypes, in terms of E. Rosh.

III.4.1.1.9. Very strong correspondence (biologically, psychologically, and logically prior to social classifications) of the non-color meanings of the three colors to both — the associative responses at the Norm, and the prototypes for the categories of the colors.

III.4.1.1.10. Very strong correspondence of color synonymy and color antonymy at the Norm and at the described ritual synonymy and antonymy.

III.4.1.1.11. Taxic, but not syntax, is the usual channel for communication through the colors at the rituals.

III.4.1.1.12. Turner represents to us a very clear and professional description of the semiological phenomena. This phenomena is called biological reductionalism by M. Sahlins, [Sahlins 1976, p. 17] when he

comments C. Levi-Strauss' researches. The same phenomena is object of R. Barth's attention where we have hierarchical series of levels of signification such as that of the Sa:Se compound, which constitutes sign at any one level, becomes a Sa in relation to the next higher level, where it combines with still another, still more general Se to form a higher-order sign, and so on and so forth, until the most diffuse level of signification is reached.

III.5. Color language

The language of the colors has two forms of existence – verbalized and non-verbalized.

The non-verbalized form of existence is when we use our visual perception. The non-verbalized color language is perceived by the ocular perception, which means, that all colors are perceived simultaneously.

The verbalized form of existence is when we use the natural language and the color terms. The verbalized color language is subordinate to the linear or syntax order of the natural language.

The verbalized form has two main versions – context-free and context-dependent versions. All responses (words-associations) to the basic color terms-stimulus are considered a context-free version.

All non-color meanings of the color terms, ascribed to them by the context of a novel/text, are considered a context-dependent version.

The context-free verbalized version is the lexical level of the color language. The context-dependent version can be regarded as the textual level of the verbalized color language.

One very strong difference between the non-verbalized and the verbalized form of the color language is the structure of the messages, related to human perception. The non-verbalized color language is received by the ocular perception, which means, that all colors come in simultaneously. The non-verbalized color language is taxic. The verbalized color language is subordinate to the linear or syntactic order of the natural language. Thus we can consider that non-verbalized color language has a taxic structure, and the verbalized color language has a syntactic structure.

There is a difference in those terms, between the lexical and the textual levels of the verbalized color language. At the textual level the syntax is strong, however at the textual level syntax it is weak.

The question that rises here is *Where is the standard syntax level in the system?* We should consider the units of two and more colors in a compound utterance as a level corresponding to the syntactic level of the natural language. This level is typical of both – non-verbalized and

verbalized color language, i.e. the four color sentence (red, green, white and gold) at the traditional bridal rite which is a normative utterance in the whole context of the rite. [Almalech, 1996], [Almalech, 1997]. In the framework of the different rites among different peoples the white-red binomial is a syntactic compound. This folklore compound is object of special attention by V. Turner who points out that no one of the single color is constantly related to any of the sexes — “There is no fixed correlation between the colors and the sexes. Color symbolism is not consistently sex-linked, although red and white may be situationally specified to represent the opposition of the sexes.” [Turner, 1971, p. 49] Turner’s conclusion serves our aim as far as advertising and femininity are concerned, which is borne out recalling that femininity is a culture system.

Further Turner offers another similar conclusion: “White and red are certainly opposed in some situations, but the fact that each can stand for the same object — in other words, they participate in one another’s meaning — suggests that more than pair of opposites has to be taken into account. As a matter of fact...there is a third factor, or term. This is the color black (...)” [Turner, 1971, p. 49].

This wise observation brings out two points: 1. Color language exists; 2. There is a syntactic level, which is in the text of the ritual.

Color language exists in a very similar form in modern society. The data on color meanings at the national flags gives a perfect example on this modern existence of meanings that usually are considered ancient or primitive. S. Weitman’s research on national flags [Weitman, 1973] gives a list of explicit meanings of the colors at the flags of more than 100 nations. These meanings represent the lexical level of the color language. The meanings at the lexical level strongly show the connection with the prototype for the category of every color in terms of E. Rosch. [Rosch et al, 1976] For white they are ‘snowy peaks’, ‘purity and peace’, ‘ideals and purity’, ‘peace and unity’ etc. For red the lexical meaning includes fire and blood and their culture semantisations — ‘fire, unity’, ‘bravery and endured of the armed forces’, ‘blood shed by fighters for independence’, ‘freedom’ etc.

The syntactic compound of white and red is also mentioned by Weitman: “Moreover, the official meaning of White and the high frequency with which it appears on national flags suggests that it may be best understood in conjunction with Red, with which it is associated in one out of every two flags. Whereas, as we have seen, the nation uses the color Red to exhort the people always to be ready for war and to make supreme sacrifices, it simultaneously uses the color White to reassure them that this perpetual preparedness is made necessary by the

greed and aggressiveness of OTHER nations, not by its own greed and aggressiveness. For, so the people are taught to believe, their own nation is profoundly peace-loving and friendly, and it desires nothing better than to have good and harmonious relations with its neighbors. If only those neighbors felt likewise..." [Weitman, 1973, p. 354]

Universal non-color meanings are kernel at the color language of any type. It should be bolded here that the meanings listed in the table at the VERBALIZED VERSION are observed at both — **in the norm of word associations, as well as in the Bulgarian novels of Emilian Stanev and Dimitar Talev.** This calls for a list (III.6.) of the corresponding meanings between the Norm of Word-Associations and the Folklore and Secret Religious-Mystic area, the list must be full of many full synonyms. That's why we speak about kernel meanings which are mutual between FOLKLORE, SECRET RELIGIOUS-MYSTIC KNOWLEDGE and THE VERBALIZED COLOR LANGUAGE (IN, AND OUT OF CONTEXT).

III.6. Kernel meanings in Color language

FOLKLORE AND SECRET RELIGIOUS-MYSTIC KNOWLEDGE	COLOR	VERBALIZED COLOR LANGUAGE (IN, AND OUT OF CONTEXT)
'gives association to fire' — Islam	RED	'warmness', 'fire', 'flame', 'warm', 'to burn', 'heat', 'hot', 'fiery'
'warmness', 'heat' — Islam	RED	'warmness', 'heat'
'aggression' — Bulgarian marriage flag	RED	'aggression'
'absolute red is like burning fire' — Jewish mysticism	RED	'fire', 'flame', 'to burn', 'warm', 'warmness', 'heat', 'hot', 'fiery'
'a symbol of fire' — Ancient Greece, Rome	RED	'fire', 'flame', 'to burn', 'warm', 'warmness', 'heat', 'hot', 'fiery'
'the garments of the diseased' — ancient Sparta	RED	'death', 'war', 'died', 'pain', 'anger/wrath'
'the menstrual blood' — Ndembu; the maternal blood' — Ndembu; 'the blood of feminine virginity' — Bulgarian marriage	RED	'blood', 'bloody'

'the blood of femininity' — Ndembu, Balkan marriage'	RED	'femininity' — contextual verbalization in novels of E. Stanev
'the blood of murder or stabbing or killing' — Ndembu	RED	'blood', 'death', 'bloody'
'blood' and 'fire' at the Orphic cults to Zagrei' — Thracian Balkans before and during Old Greece times [Fol, 1991]	RED	'blood', 'bloody', 'strongly', 'power', 'might', 'warmness', 'fire', 'flame', 'warm', 'to burn', 'heat', 'hot', 'fiery'
'red things have power' — Ndembu	RED	'strongly', 'power/might'
'cold' — Islam	GREEN	'cold'
'water' — Islam	GREEN	'water'
'hope' — Islam	GREEN	'hope'
'fertility' — Balkan folklore	GREEN	'nature', 'fertility', 'vegetation'
'freshness of nature' — Balkan folklore, Islam	GREEN	'fresh', 'freshness'
'fertility' — Balkan folklore, Islam	GREEN	'nature', 'growth'
'freshness of nature', 'freshness' — marriage meaning that is signed over the bride and groom — Bulgaria, Romania, Greece	GREEN	'fresh', 'freshness', 'vegetation', 'nature', 'growth'
'vitality of the masculine' — Callout in Romania and Bulgaria	GREEN	'alive', 'live', 'vitality'
'vegetation on the Earth' — Jewish Kabbalah	GREEN	'planet', 'vegetation'
'purity' /ritual and physical/ — marriage and burial at the Balkans, Rome, ancient Greece, Egypt, among Jews, Christian and Muslims	WHITE	'purity', 'pure', 'immaculate', 'cleaned', 'immaculacy'
'unstained' — Islam, Rome, ancient Greece, Egypt, among Jews, Christian and Muslims	WHITE	'purity', 'pure', 'immaculate', 'cleaned', 'immaculacy'
'immaculacy', 'virginity' — marriage — in our days for all monotheistic religions, at the burial of Rome, ancient Greece, Egypt, Jews	WHITE	'immaculacy', 'purity', 'virginity'
'white veil' — from 20th century for all of the three monotheistic religions	WHITE	'marriage', 'veil', 'bride'

'the pure light' — Islam, Jewish Kabbalah	WHITE	'light', 'bright', 'pure', 'clean', 'cleaned'
'color of God'	WHITE	'God', 'angel', 'spiritual', 'mental', 'intellectual', 'severe/strict', 'wise/prudent/reasonable', 'magnificent/splendid', 'sparkling', 'blinding', 'death', 'veil', 'world', 'sanctuary', 'skin'
'color of the eternity' — Judaism, Christianity, Islam	WHITE	'eternity'
	WHITE	
'eternal life' — Jewish tradition; 'life' - Ndembu	WHITE	'life', 'angel', 'God'
'death' — Old Europe (6000 before Christ) burial —	WHITE	'death'
'cloth of the dead' — ancient Greece, Egypt, Jewish and Islam burial	WHITE	'death', 'eternity', 'purity', 'pure', 'immaculate', 'cleaned', 'immaculacy', 'magnificent/splendid',
'white mourning' — Slavs, ancient Greece, Egypt	WHITE	'angel', 'God', 'death', 'pure', 'immaculate', 'eternity'
'black mourning' — current color for mourning among all monotheistic religions, Rome, some periods of ancient Greece	BLACK	'mourning', 'death', 'grave', 'burial', 'tears', 'grief/sorrow', 'pain', 'unhappiness/misery', 'riddle/enigma'
'preserving/protection' ('hiding', 'disguise') of the relatives and friends of a dead person from the powers of death — as goals-meanings of the "black mourning"	BLACK	'invisible/unseen', 'secret', 'night', 'darkness', 'burial', 'sorrow'
'death' — Ndembu, all monotheistic religions	BLACK	'death', 'mourning', 'grave', 'burial', 'tears', 'grief/sorrow', 'pain', 'unhappiness/misery', 'riddle/enigma'

III.6.1. Communication and manipulation based on kernel meanings of colors.

Communication through a language is carried out via some most important features of a language. The speaker and the listener should both “know” the mutual language. The understanding of the signs goes by what Grice [Grice, 1975] calls the *cooperative principle* — speakers work tacitly together to achieve a *norm of coherent and effective exchanges*. In the case of language of colors the area of a *norm of coherent effective exchanges* is subconsciousness. Coherency is assured by transcultural, universal and kernel meanings of colors.

Correspondingly, a manipulation at advertisement industry should use the kernel meanings to reach the goal — to stimulate to buy.

IV. FEMININITY

IV.1. Opening words

“The femininity should not be understood as the external biological features of the female part of the mankind. Only a minor subset of the external signs are *natural* in the sense of being prefigured in the chromosomes: this handful of signs may be referred to as signs of femaleness. As for the overwhelming mass of the external signs by means of which we differentiate women from men, they are *cultural* since they vary across geocultural space and over historical time. This much larger and more variegated set of signs may therefore be analytically distinguished from signs of femaleness and will be referred to here as signs of femininity. The signs of femininity is an approach that deals with the polymorphous ways in which women typically stand; typically walk; the clothes they typically wear; the facial expressions characteristic for them; the gender specific hairdos; their headgear; their footwear; their facial make up; their jewelry and other bodily accouterments; their gestures and postures etc.

The guiding idea is to subject the signs of femininity to semiological analysis, and thereby expose their ideological function.

Semiology, in particular the Barthesian version does not regard signs of femininity as innocuous gender *markers*, as they would be viewed in a cultural relativistic perspective. As for the semiological perspective, its fundamental insight and axiom is that *systems of signification* (such as that formed by signs of femininity) serve not only to identify and

constitute objects (turning females into women) but more importantly, they serve to qualify them, assigning *qualities* to them that are by no means immanently theirs.

What conventional signs of femininity accomplish in this respect is to endlessly reproduce (in infinite variations, permutations and combinations), and thus reinforce, the knee-jerk mental association between being, on the one hand, a human female and, on the other hand, being endowed with the specific set of qualities (moral, emotional, intellectual, psychological, physical, and other) vehicled by signs of femininity. And what a semiological analysis of these signs does, and moreover in meticulous detail, is show how signs of femininity serve to convey these qualities. In so doing, semiological analysis demonstrates that femininity is this set of qualities, neither more nor less.

This transformation-by-signification of females into women is usually accomplished with such thoroughness and effectiveness that many (perhaps most) women genuinely experience their gender identity in terms of these qualities. Women who do not experience themselves in this way may feel like *deviants*, as if they lacked that quintessential *petite difference* which, to so many makes all the difference in the world.

Even though femininity is experienced as a part of one's nature-given nature, it is learned: females learn to be feminine from external models of identification. Today, the most effective such models are no longer real women (friends, sisters, mothers, neighbors, school-teachers) but photo-realistic representations of *imaginary women* (movie actresses, fashion-models, celebrities, etc.) mass-diffused by the media of communication. If so, it follows that research into contemporary femininity should concentrate on its media representations no less than — if not, indeed, more than — on its real-life manifestations.” [Weitman, Ms.]

This is one of the reasons why this study investigates femininity in popular magazines, in particular the glossy advertisements with which such magazines abound.

IV.2. Componential analysis and Signs of Femininity

“Componential analysis is analytic technique derived from linguistics. It is used by anthropologists in the SEMANTIC analysis of a relatively bounded set of words (lexicon) used in a particular culture to refer to items in specified domains of interest. It attempts to explain how native speakers apply the terms of a particular lexicon to individual items. This process includes correctly discriminating those

items native speakers perceive as sufficiently similar to be recognized together under a single term, and those items that are so different that they require separate terms. (...) In anthropology the exemplary domain of componential analysis is KINSHIP. (...) Componential analysis in anthropology was pioneered by the simultaneous but independent work of W. Goodenough [Goodenough, 1956] and F. Lounsbury [Lounsbury, 1956]". [Ed. Barfield, 1997, pp. 81-82]

IV.3. When is a sign an item of appearance?

"An item or item configuration in the corpus will be identified as a sign of X if, and only if, it is commonly understood within a given social universe of discourse as a sign of X. Throughout Western Europe and North America today, the wearing of a skirt is a sign of femininity, except in the Scottish highlands and certain regiments of the British army. By definition, signs are conventional, not idiosyncratic. They are social, not individual; they are public, not private. It follows that signs of femininity, hereafter $\Sigma\phi$, are those items of appearance and overt conduct which, in a given semiotic universe, are normally associated with the quality of 'womanless' and not with of 'manless'. To repeat, the operational 'lythmus test' for deciding where or not a particular given item normally displayed by women in a given semiotic universe is a $\Sigma\phi$ is to try and imagine that same item displayed by a man. If the result is to make him look 'effeminate', 'unmanly', or otherwise incongruous, it is a sign of femininity. If it does not, it is not.

This approach has different results in diachronic perspective. What was an unmistakable in an earlier period, e.g. shoulder-length hair, shocking-pink or canary-yellow colored broad-hipped slacks, may in a later period be considered as stripping of its gender-signifying property. It means that a system of signs of femininity should be represented on synchronic level. The historic changes of the signs of femininity could be an object of another, specially devoted on the historicity of the signs, research.

For a sign conventionally associated with women, it must be familiar to the members of that universe of discourse and, to be familiar, it must be frequently associated with women, whether in real life (in the vernaculture) or in public representations of them. Thus the first criterion is the frequency of association. It is the requirement that the item in question be frequently associated in the corpus at hand with images of women.

A second criterion is that of intertextual confirmation, which corresponds to what Goffman called *institutional reflexivity*. It is the requirement that the item in question appear routinely in other cultural context as well, whether in the public culture with woman, and hardly ever with man.

In other words, by virtue of our being competent members of a culture at a synchronic level, we “read” some features as gender-specific messages. These are messages that do not normally associate with the men. It is often the case, when we “read” a nonverbal text, that the detection of meanings precedes rather than follows the location and the identification of the visible signs conveying those meanings. One way of thinking of so-called *impressionistic readings* of texts is to detect meanings in them without bothering to identify the signs that convey these meanings.

An item of appearance, then, will be considered a **bona fide** $\Sigma\phi$, and will therefore be included in this study, if it appears with any frequency in the corpus at hand, and if it is familiar to us as a $\Sigma\phi$ from other cultural texts as well.” [Weitman, Ms.]

It is very hard to analyze the specific set of qualities (moral, emotional, intellectual, psychological, physical, and other) vehicled by signs of femininity through componential analysis. The signs of femininity by themselves are much easier to group under set of *semantic features*, but the main question remains — What will the meaning of the signs of femininity as *semantic features* be? The concrete meanings of the signs of femininity depend on the context and the stressed qualities (moral, emotional, intellectual, psychological, physical, and other).

IV.3.1. “Some times a cigar is only a cigar.” or the Freudian pointview on the ads. Attempts to explain the advertisements by Id, Ego and Superego seemed to be reasonable. Here it seems not a very good idea to explain everything. W. Churchill was known as a smoker of cigars. We know that the smoking of cigarette or cigar is explained by Freud as due to the desire to make oral sex. A friend of W. Churchill once tried to make fun of him because of his habit. The great W. Churchill answered *Sometimes a cigar is only a cigar*.

In Bulgarian literature H. Kaftandziev made an attempt to resolve the signs of femininity (his book has the title *The image of women in advertisements or how to destroy man*) by explaining that: “The advertisement is a communication built mainly on the appeals of pleasure, i.e. the *id* is its basic target”. [Kaftandziev, 1998, pp. 50-61] This is true but only partly. We must not forget that the basic target of the advertisement is to inform the consumers. The tools to reach this main goal include *the appeal for pleasure*, but here there are much more things to recognize — the family plot, the jokes, the fair tail elements, the lie.

As a photographer Dr. Kaftandziev seems to know the basic rule of the mass culture phenomena — NEVER SHOW UGLY PEOPLE EXCEPT IN THE CASES OF A JOKE OR A PLOT OF DRAMA. We should add here that the sign systems that serve the main goal — to inform — are also very important by themselves. The pragmatic type of problems — cooperative principle, the mutual code, the principle of lie etc. — have a very important role for the reaching the main goal — to inform but also to manipulate successfully.

Finally some thoughts of a world famous photographer and man of the advertisement — Helmut Nuton — are the best support of ours: *Naked women are like the chassis of a car without wheels, and I am interested more than anything else on the issue of power — sexual or not.*

IV.4. List of Semes

Therefore, it seems that the following list of 'semantic features', 'semes' or 'signs of femininity in a semiotic universe' can appear today for Jewish and Christian 'semiotic universe':

BIOLOGICAL:

- 1) softness;
- 2) tenderness;
- 3) sweetness;
- 4) delicate ankles;
- 5) delicate wrists;
- 6) delicate neck;
- 7) sweetness;
- 8) elbow salute;
- 9) wasp waist;
- 10) expressiveness;
- 11) raunchness (not obligatory);
- 12) impishness (not obligatory);
- 13) vulnerability (not obligatory);
- 14) petitness (not obligatory);

A law of mass-media commands the basic features of the models — BEAUTIFUL and GOOD-LOOKING.

ARTEFACTUAL:

- 1) decoltee;
- 2) high heeled shoes

BEHAVIORAL:

- 1) vulnerability;
- 2) impishness;
- 3) naughtiness;
- 4) exhibitionism;
- 5) breast manifestation;
- 6) shoulder-bunching;
- 7) bashful knee bend;
- 8) high-spiritedness;
- 9) self-belittlement;
- 10) raunchness;
- 11) sex cover up;
- 12) sex display;
- 13) sex demureness;
- 14) related stance;
- 15) ear display;

16) To the behavioral can be added some of the **BIOLOGICAL: EXPRESSIVENESS, DECOLTEE, PETITNESS, and WASP WAIST.**

What concrete quality of the whole set of qualities (moral, emotional, intellectual, psychological, physical, and other) is exactly denoted in a concrete advertisement context?

- 1) bashful knee band;
- 2) ear display;
- 3) decoltee;
- 4) sex demureness;
- 5) retreatism;
- 6) sex cover up;
- 7) sex display;
- 8) related stance;
- 9) self-belittlement;
- 10) shoulder bunching;
- 11) delicate ankles;
- 12) delicate wrists;
- 13) delicate neck;
- 14) softness;
- 15) tenderness;
- 16) sweetness;
- 17) vulnerability;
- 18) impishness;
- 19) high-spiritedness;
- 20) raunchness

IV.5. Systems of signification or the Dynamics of the Signs of Femininity

“Sign routinely is considered of dual nature. One is a physical component. The other is a metaphysical component, variously referred to us ‘meaning’, ‘message’, ‘idea’, ‘notion’, ‘concept’, ‘thought’, ‘mental construct’. The physical part of the sign we shall call signifier (hereafter *s*), the metaphysical part — the significatum (hereafter σ).

Common alternative designations for *s* and for the metaphysical, are significant (*Sa*), signifier (*Sr*) and sign-vehicle, and for the later signifier (*Se*), signified (*Sd*), referent, and **seme**.” [Weitman, Ms.]

In the terms of the TRIANGLE OF FREGE I must bold clearly through the DYNAMICS OF THE SIGNS OF FEMININITY that shall concentrate on the relations between points A and C, i.e. inside the metaphysical side of the sign. A and C are united in the term *significata* marked by (σ). In our case for femininity and different-ordered significata the situation will be the same.

To focus on the relations between A and C means to observe and to construct representations of the dynamic relations between the mental image (A) and the notion/concept (C) where the mental image is more concrete, and the notion/concept (C) is more abstract and complicated. The more complicated (C) is Femininity, seen as significata of 5th level (σ_5). The simpler ones are the concrete signs of femininity, seen as significata of 1st (σ_1), 2nd (σ_2), 3rd (σ_3), and 4th (σ_4) order.

The DYNAMICS OF THE SIGNS OF FEMININITY represent the Jielmslev idea of *connotative semiotics* where the attention is given mainly at very high abstract level at the inside of the metaphysical side of the sign but not to the interpretation. The interpretation given by a participant of the communicative act is not a focus here at all.

“Another important feature in the spirit of *connotative semiotics* is *what it is meant to suggest is the distinction one must draw between a subject and its representation*, i.e. between *x* and a sign of *x* (hereafter Σx). This distinction is the point of departure for all semiology, but also, more importantly, it is its ultimate justification, especially for deciphering today’s world, a world the publicculture of which is saturated with photographic productions and reproductions of an ever greater perfection and sophistication.

Σx (signs of *x*), then, representations of *x*. The objective of a semiological analysis of Σx is to arrive at a conception of *x* as a *system of signification*, that is, an external, objective, sense-perceptible reality (as distinct from a strictly intrasubjective reality) that serves as a ‘code’ used both in encoding and decoding an interpretive scheme for a given

subject. The subject occupying here is femininity, hereafter symbolized by Greek letter *phi* ϕ . What an extensive semiological analysis of $\Sigma\phi$ is expected to yield is a conception of femininity as a system of signification — this Clifford Geertz might have called '*femininity as a cultural system*'.

The semiological notion of a *system of signification* is close to another set of theoretical orientations, those variously referred to as the *theory of ideology*, *subject formation theory*, *labeling theory*, etc. Thus, the notions of *cultural system* refers to a value-neutral conception of cultural materials, whereas the notion of a system of signification (as understood by R. Barthes) refers to critical conception of them.

A particular sign has been identified as $\Sigma\phi$, the basic semiological question we put to it is, 'What does this $\Sigma\phi$ mean?' This question resolves into several more specific questions, depending upon which type of significata one is interested in determining — latitudinal or hierarchical, lower-order or higher-order. The first need to be determined, since all others are serial derivatives of them, is the γ_1 of the Σ . The procedural problems will be analyzed in another place, but what is clear now is that for given $\Sigma\phi$, the operational criteria for determining, in turn,

- 1) its first-order significata (σ_1)
- 2) its second-order significata (σ_2)
- 3) its third-order significata (σ_3)
- 4) its fourth-order significata (σ_4)

Significata (denotate/referent) σ are what is designated by *s*. They are their referents. They are what is physically absent but is called up by the physical presence of the *s*. This *s* is pure nonsense but exists objectively; the σ is pure sense but has no objective existence." [Weitman, Ms.]

Here is an interesting pointview of Weitman on polysemy:

IV.6. Polysemy

"The multi-leveled significata is an expression of the hierarchical polysemy. The Hierarchical polysemy is in opposition to the Latitudinal polysemy.

IV.6.1. Latitudinal polysemy. Latitudinal polysemy obtains, first, when the same *s* carries simultaneously two or more discrete, unrelated meanings, at the same analytical level. This first property corresponds, roughly, to 'homonymy' in natural language lexical semantics. Second, and obviously, latitudinal polysemy also obtains when a given may be designated by two or more different *s*, again at the same analytical level. This second property corresponds to 'synonymy' in lexical semantics.

IV.6.2. Hierarchical polysemy. The second way in which signs are polysemic is that each σ_1 generates a chain of N significata ($\sigma_2, \sigma_3, \dots, \sigma_N$), on which each successive y is, in effect, a semantic derivate of the preceding one. This ladder of significata results from the application by the analyst of the Principle of Staged Signification.

Here will be given a main methodological approach, the final result and an example — on Determination of the first-order significata of signs.

The very important general principle is the Principle of Staggered Signification. The determination of n^{th} -order significata for any given sign entails, in effects, the construction (by the analyst) of a chain of signs. Each of the signs on the chain is constituted, as are all signs, by signifier — s — and by a significatum — σ . The s of the sign is itself a sign, that formed by the source-signifier and by the σ_{n-1} . In other words, what was a sign (Σ) at the preceding analytic level, $\sigma-1$, now serves as the s for the SHOULDER-BUNCHING Σ SELF-BELITTEMENT and of SHOULDER-BUNCHING Y BREAST MAGNIFICATION.

Once the σ_1 of a given $\Sigma\phi$ have been determined, we set out to determine their respective higher-order significata. This means that we leave now the flat terrain of latitudinal polysemy of the first-order, where the concern was with establishing the relevant ostensive effects, and begin our climb up the increasingly mountainous terrain of hierarchical polysemy, where the concern is with determining the ever-more abstract and inclusive significata issuing from each of these σ_1 .

The determination of σ_2 of the sign — and, subsequently, of its σ_3 as well differs qualitatively from the determination of σ_1 . Thus, where the determination of σ_1 was governed by the attempt to detect the ϕ -**relevant ostensive effects** achieved by the sign, by contrast, the determination of σ_2 and σ_3 consist of detecting its ϕ -relevant semantic components.

At the second level of the chain of signification the semantic effects we are looking for refer to **ϕ -relevant surface impressions and epiphenomenal dispositions/conditions and practices** conventionally and generally attributed women. Once since semantic components have been detected, they must be validated, as at every level of the analysis, by sufficient contextual corroboration — syntagmatic, paradigmatic and circumcultural. If such corroborations are available, the semantic components in question may be entered as **bona fide** σ_2 of the $\Sigma\phi$ in question.

ϕ -relevant surface impressions and epiphenomenal dispositions/conditions and practices is related to overt aspects of women's existence (manifest, observable, epiphenomenal) as distinct from their more

covert (latent, intra-psychic, *ontological*) aspects. The last ones, the more covert, are the stuff of σ_2 , the next level. The term **conditions** is related to *states of being* associated with women's existence like their biological feature of smaller physical size than men's. By **practices** it is meant the typical doings as patterns of activity and of behavior conventionally, even normatively. The **practices** include matters as doing house work, leaning on a man etc.

Both, **conditions** and **practices**, occur in the documentary corpus and in the surrounding culture.

In the effort to render explicit and intelligible the link between a given sign (shoulder bunching) and its conventional referent (Femininity), this sign should be considered as a kind of semantic knot that needs to be unraveled. This unraveling operation consists of drawing out methodically: 1. the least ambiguous, least disputable significata of the sign in question. (These Barthes called their *denotating* meanings. Here the same will be called 1st-order significata (σ_1);); 2. From each one of 1st-order significata (σ_1) which were denoted, 1st-order meanings proceeding up the hierarchical ladder of signification, systematically, one rung at the time, rung after rung, to more general significata until it reaches the significatum of the sign — the Femininity. The femininity is the significatum the analysis started out with in the first place and as a purpose, at the same time, of the analysis.

The principle of Latitudinal Polysemy allows for more than one first-order significatum for each sign. So the first step of the analysis consisted of determining the various 1st-order of Bashful Knee Band or Shoulder Bunching or any other sign. The 1st-order significata are relatively undisputable.

The property of Longitudinal Polysemy leads us to the second step in the analysis. This step consists of taking up each of these 1st-order significata one at a time and, systematically, to construct the hierarchical chains of significations issuing from it. This operation entails determining methodically for each 1st-order significatum the 2nd, 3rd and higher order significata conveyed by it. This operation rises the question of the exact nature of the procedure whereby one proceeds from lower-order significatum to a higher-level one. Another operation rises concerns about the number of links in the chain of signification leading from the source-significator (the Bashful Knee Band stance) to its *ultimate* significatum the Femininity. Suffice it to say here that the more we proceed up the hierarchical chain of signification, the more higher-order significata become analytically abstract properties MODESTY, ILLOGICALITY, EXHIBITIONISM etc. These abstract properties refer much more to the psychological dispositions and predispositions.

There are not many significata of the 5th order. There is only one such significatum, that of Femininity, onto which all the σ_4 converge at the completion of the analysis of the sign. This terminal significatum, of course, is also the sign's initial significatum as well, when it was determined in the first place that Shoulder-Bunching was a $\Sigma\phi$. What started out as a commonsensial immanent significatum of the sign — BKB means femininity, as does Shoulder-Bunching — ended up as a rather far-removed significatum, separated by the semiological analysis by a number of intermediary significata. We started out with a sign that was simple but, on reflection, opaque, and we ended up, after completing the semiological analysis, with a spectroscopic image of the sign that shows it to have a rather complex crystalline structure but reasonably intelligible.

This structure is an attempt to bring a modicum of analytical order into all mythical feminine dispositions. During this attempt the semiologist soon realizes that, actually, *these dispositions may be grouped according to any of a number of grouping criteria, depending on the substantive interests which, explicitly, guide the researcher's work*. Here it is interesting to see if this complex called femininity can be resolved into a set of elementary dimensions of the kind with which the social scientists — in particular those in and around sociology (including microsociology), like social psychology, psychoanalysis, social anthropology — tend to be familiar, which have proven useful in guiding and organizing research not only on women, but also into subjects and subjectivities other than the feminine, and concerning the accumulation of reliable data and of substantive theory. We have in mind dimensions such as Dependence, Affectivity, Other-Directedness, Self-Orientation, Retreatism, Familism, and like.” [Weitman, Ms.]

IV.8. Important conclusions on the Dynamics of the Signs of Femininity

— Structure of ordered significata represents the Dynamics of the signs of femininity.

— Structure of ordered significata represents a description of the cognitive processes on determining the semes that mark femininity.

— This description is more sophisticated than the usage of the usual method of componential analysis — to build a structure of opposite semantic features, in our case features of 'male'—'female' opposition. The opposition 'male'—'female' attends the structure of ordered significata implicitly by our mutual knowledge on culture and society. In the spirit

of *connotative semiotics* is to follow in explicit way the relations between different levels of the semes of femininity.

— Structure of ordered significata will not be used in the main item — the signs of femininity and their corresponding meanings of colors. The correspondence will be followed according the results of this analysis of signs of femininity — the list of semes. There are two reasons to relate the color meanings to the list of semes but not to the multi-ordered structures: 1. Multi-ordered structures are very dynamic to be related to the meanings of colors. 2. The multi-ordered structures are femininity dispositions and they may be grouped according to any of a number of grouping criteria, depending on the substantive interests which, explicitly, guide the researcher's work. The result — the semes of femininity are more appropriate to compare to color meanings because of the highest degree of their utilization.

— Obvious influence of the so called Turing machine can be seen here, i.e mathematics in the humanitarian researches.

IV.9. The wisdom of the centuries on femininity

The information on woman's symbolism throughout the centuries and the cultures can be very helpful.

“**Woman** In anthropology, woman corresponds to the passive principle of nature. She has three basic aspects: first, as a *siren, lamia* or monstrous being who enchants, diverts and entices men away from the path of evolution; second, as the mother, or *Magna mater* (the motherland, the city or mother-nature) related in turn to the formless aspect of the waters and of the unconscious; and third, as the unknown damsel, the beloved or the anima in Jungian psychology. In his *Symbols of Transformation*, Jung maintains that the ancients saw Woman as either Eve, Helen, Sophia or Mary (corresponding to the impulsive, the emotional, the intellectual, and the moral) (33). One of the purest and all-embracing archetypes of Woman as anima is Beatrice in Dante's *Commedia* (32). All allegories based upon the personification of Woman invariably retain all the implications of the three basic aspects mentioned above. Of great interest are those symbols in where the Woman appears in association with the figure of an animal — for example, the swan-woman in Celtic and Germanic mythology, related to the woman with the hoof of a goat in Hispanic folklore. In both cases the woman disappears once her maternal mission has been completed and, similarly, the virgin *qua* virgin ‘dies’ in order to give way to the matron (31). In iconography it is common to find parts of the female figure combined with that of a lion.

The Egyptian goddess Sekhmet, characterized by her destructiveness, had the body of a woman and the head (and therefore the mind) of a lion. Conversely, a figure with a lion's body and a woman's head appears in the *Hieroglyphica* of Valeriano as an emblem of the hetaira (39). The inclusion of feminine, morphological elements in the composition of traditional symbols such as the sphinx always alludes to a background of nature overlaid with the projection of a concept or of an entire nature complex of cosmic intuitions. In consequence, the Woman is an archetypal image of great complexity in which the decisive factor may be the superimposed symbolic aspects — for example, the superior aspects of Woman as Sophia or Mary determine her function as a personification of science or of supreme virtue; and when presented as an image of the anima, she is superior to the man because she is a reflection of the loftiest and purest qualities of the man. In her baser forms as Eve or as Helen — the instinctive and emotional aspects — Woman is on a lower level than the man. It is here, perhaps, that she appears at her most characteristic — a temptress, the *Ewig Weibliche*, who drags everything down with her, and a symbol comparable with the volatile principle in alchemy, signifying all that is transitory, inconsistent, unfaithful and dissembling.” [Cirlot, 1982, pp. 375-376]

In spite of the world wide use of the symbol of woman as the *passive principle of nature* Jewish mysticism represents very different view: “The various kinds of apple trees which can bear also separately red, white or green apples, form all together the “apple field”, which mainly the book of Zohar and the poetry of the Kabbalists made into a widely known and particularly popular symbol of the *Shekhinah*; since in this image the receptivity of the field as a female symbol is united with activity which, dialectically speaking, is contained even in the receptivity and produces the various powers of the “apple”.” [Scholem, 1979, pp. 108-109]

Maybe the features of every single animal in the fantastic compound symbols of *siren*, *lamia*, *swan-woman*, *woman and the head of a lion*, *lion's body and a woman's head as an emblem of the hetaira* are assigned to the woman, and therefore the mind of the woman has the features of the corresponding animal.

But that is not all. We have three much more sophisticated possibilities — 1. *a personification of science or of supreme virtue* 2. *as an image of the anima, she is superior to the man* 3. *a temptress*.

In an advertisement, a woman finds herself so to say, in the roles “from the prostitute to the goddess”.

If we say “The woman can be, and has been, symbol of everything” it will be still not clear.

We can say for sure that:

The “mother or *Magna mater* (the motherland, the city or mother-nature) related in turn to the formless aspect of the waters and of the unconscious” very often takes her place in the advertisements on cleaning-house substances.

May be the widest and non-pornography use of femininity at the area of the advertisement is “the unknown damsel” where the biggest manipulation takes place because of the suggestions that a product can bring to the consumer “beloved or the anima” in her impulsive, emotional, intellectual, or moral aspect. We can say that the advertisement industry makes small but radial changes in these ancient frames — “the unknown damsel” becomes “the unknown damsel, that represents a product”. Thus “the unknown damsel, that represents a product” ensures the ad-employment of “all allegories based upon the personification of Woman invariably retain all the implications of the three basic aspects — impulsive, the emotional, the intellectual, and the moral”. This process can be formulated as **THE IDEOLOGY OF THE EXPLOATATION OF THE FEMININITY** in the advertisement industry.

FEMININITY DOMINATED BY BLUE

I. ADVERTISEMENTS OF NIVEA PRODUCTS

I.1. Introductory remarks

This is no a joke, and is it nor a blue film or picture. What we consider is not the metaphorical meaning connected with pornography, but advertisements of *Nivea* representing femininity as a culture system, where woman-images represent non-pornographycal intentions. Pictures No 1-7.

The area of the advertisements is very special as a mixture of verbalised and non-verbalised (color) language. The name of the series of products some times is important in the sense that the meaning of the word is kept as a dominating meaning for the dominating colors at the label. *Nivea* comes from Latin word *niveo* — snowy. Thus we can understand the white-blue colors at the label of everything that is called Nivea in connection to *niveo* — snowy. We can understand also the idea of 'purity' and 'softness' of the products by themselves.

The woman-images mainly show white blond, blue eyed females. The image of a brunette woman is exception. As much as the company of *Nivea* is German, here we can see advertisement with racial and national features. Some claims on the product and the feminine image can be seen when decoding the message by non-color meanings of blue and white. We can also see, that the racial and national features suggested to every potential client by a women (white, blond, blue eyed) are not the crucial point at the strategy of suggestion on client's consciousness and subconsciousness. This conclusion can be made after consuming picture No 10, where the human person is a brunette masculine.

The final suggestion of these white-blue advertisements into a client's consciousness and subconsciousness can be decoded by the kernel normative word-associations of both colors — 'purity', 'immaculate', 'freedom', 'free'. These meanings are not only different at the final line

of the moral suggestion made by the pornography, but they are just the opposite.

Here we should test the level of lie in the blue-white ads.

Do all these meanings ('purity', 'immaculate', 'freedom', 'free') aim too high, trying to convince every client that "Using Nivea products brings to you a string of positive things"?

The string of the positive matters consists of different suggestions: 1. *Nivea* products by themselves are 'pure', 'immaculate' and 'clean'. 2. Using *Nivea* products we gain as human persons the qualities of 'freedom' and 'free'. 3. Using *Nivea* products we gain not only physical state of 'clean' individual but also spiritual 'immaculateness'.

It is obvious that the ads of *Nivea* products have a strong level of the basic goals of every ad — to inform us for existence of something. In that sense the survival of the company in the free market is partly due to the modern medical and technological standards of our days of the company. So, picture No 1 seems to represent not simply a claim, but true information. The art of the lie in the advertisement is obvious in No 2 and No 3. A big part at that art of the lie appears in same add, the add in the blue-white style all over the world quite frequently.

The application of the data from verbalised color language to the area a non-verbalised form occurs. The verbalised color language has a much higher level of logicality and conceptualisation, due to the complex features of the natural language as sign system. The non-verbalised area has fussiness of the meanings on the one hand, and much wider areas of conceptualisation on the other hand. An example is the meaning of 'preserving' of the red color at the weddings bridges over the whole reproductive period for the bride after the matrimonial ceremony. [Almalech, 1996], [Almalech, 1997]. In the verbalised color language it is too hard to observe and indicate the category of Time as is possible at folklore color language. Another striking example at the folklore area is the meanings of the white headcloth as a sign for married woman. The meanings do not include only 'purity', 'immaculate', 'ritual purity', but (the white headcloth vs. the red headcloth for the girls) "stamps" behavioural and moral obligations for the wife. [Almalech, 1996], [Almalech, 1997].

The border between femininity and pornography is broken in many ads. In both cases (femininity and pornography) there is enough whiteness. The use of the white color at the pornography has the meaning of a mask and imitation of the reality. At the same time the traditional meanings of white remains the same for centuries and continues to take place at the weddings of the three monotheistic religions, for example.

I.2. Repeating the same thing twice in different ways

The analysis of the Balkan folk color language [Almalech, 1996] has proved that to express one and the same meaning by the color and by the cloth itself is a law in the traditional rituals of passage. "...the veil has a wider meaning than that to keep the bride from the eyes of the husband or to protect the bride from her own shyness. This wider meaning is to preserve her from the much more powerful and unknown forces of evil." [Almalech, 1996, p. 49]

The color used for the veil in the traditional marriage custom universally was red. The meaning of the red at the veil is universally 'preserving the bride to insure her function of motherhood'. Marriage is a complex of positive magic designed to protect and preserve a woman's place as the person that gives life to the future child (see picture No 45).

Both — artefact and its function taken as a meaning, and color — have one and the same meaning of 'preserving the bride to insure her function of motherhood'. In other words, it is to say one and the same thing twice. As a semiotic phenomena this conclusion has the status of a law for folk color language. People in antiquity were not stupid at all, which means, that we can use this law and to try to apply it to the modern ads.

What we mean is that for the aims of the advertisement it is possible to say one and the same thing twice: once by a color, secondly by signs of femininity.

In examing the meanings of the colors we shall take two areas — the norm of word association, and some times folk color language. The first source has the advantage over the second one with the well-formed and well-expressed categorisation due to natural language. The second source has the advantage over the first at the point of non-verbalised form of the color language. Some piece of the wisdom of the centuries also is to be found here.

I.2.1. Color synonymy. The problem that arises first is the synonymy of the colors. From a semantic point *color synonymy* means two colors to have one meaning. From a pragmatic point of view *color synonymy* means to say one and the same thing twice by two different basic colors. *Color synonymy* exists in an ancient folklore methodology — REPEATING TWICE THE SAME THING TWICE IN DIFFERENT WAYS. The contemporary world of advertising often uses this ancient method.

COMMON MEANINGS FOR BLUE AND WHITE
Translation of the Bulgarian word into English
clean/pure/immaculate
freedom
free
tender/delicate/fragile
beautiful
good-looking
space/expanse
spacious/roomy
calm
calmness;
breadth/borderness;
joy/gladness/delight
glad/joyful/ joyous.

Color synonymy is a universal psychological feature of the human mind. A nice illustration is when the terms for **blue** and **white** have common non-color meanings in the Norm of word-association. Here is the list of normative common non-color meanings (word associations) for **blue** and **white**:

I.3. Signs of Femininity or the Three channel approach

Blue and white have the synonymous meanings listed above. Both color signs also have the mutual meanings listed above. Femininity understood as a cultural system (but not as biological features of the female individuals among *Homo sapiens specie*) stamps on its own channel some of the same meanings as those listed for blue and white:

1. TENDERNESS;
2. DELICATE ANKLES;
3. DELICATE WRISTS;
4. DELICATE NECK;

5. SWEETNESS;
6. BEAUTIFUL;
7. GOOD-LOOKING

Meanings 2., 3., 4. and 5. can be taken as a sort of concrete manifestation of a substructure or subgroup of 'TENDERNESS'. Meanings 6. and 7. obviously are an expression of the rule to use young, beautiful and good-looking individuals at the process of advertising.

The list of signs of femininity and their corresponding color meanings is:

FEMININITY	WHITE-BLUE
TENDERNESS	TENDER/DELICATE/FRAGILE
DELICATE ANKLES	TENDER/DELICATE/FRAGILE
DELICATE WRISTS	TENDER/DELICATE/FRAGILE
DELICATE NECK	TENDER/DELICATE/FRAGILE
BEAUTIFUL	BEAUTIFUL
GOOD-LOOKING	GOOD-LOOKING

The pictures of ads obviously show a woman, who is not soiled from a medical and spiritual point of view. This causes us to think, that meanings of 'CLEAN', 'PURE', and 'IMMACULATE' are actual here.

The bunch of white-blue meanings 'FREEDOM'; 'FREE'; 'CALMNESS'; 'CALM'; 'JOY/GLADNESS/DELIGHT', 'GLAD/JOYFUL/JOYOUS' can be inscribed semiologically to the mood of spirit suggested by the female images. A spirit mood of the female image can also be characterised by descriptions such as 'SPACE/EXPANSE'; 'SPACIOUS/ROOMY'; 'BREADTH/BORDERNESS'. We must not forget that this can happen when *Nivea* products are used...

The last meanings are obviously from the area of the human spirit mood. They are one of the best examples of the problem of the lie and manipulation in advertising. No doubt the ad claims that the simple use of a high quality product can dominate with all mentioned positive meanings over the whole personality of the client, including the sophisticated puzzle of social and psychological areas in the economy. Such an example gives a notion how far the advertising industry goes in the attempts to replace the role of God and the folklore values in the humans mind.

Looking at the advertisements of *Nivea* products, every potential client is an object of a message, containing a triple articulated meaning.

When one meaning or bunch of meanings is sent three times by three different signs simultaneously, it became obvious that the consciousness and the subconsciousness of the potential client are attacked very strongly. The potential client became subject of X-ray treatment, where the expected “healing” or “decease” is manipulation over the desire to buy the product.

The final list of signs of femininity and their corresponding synonymy color meanings is:

FEMININITY	WHITE-BLUE
TENDERNESS	TENDER/DELICATE/FRAGILE
DELICATE ANKLES	TENDER/DELICATE/FRAGILE
DELICATE WRISTS	TENDER/DELICATE/FRAGILE
DELICATE NECK	TENDER/DELICATE/FRAGILE
BEAUTIFUL	BEAUTIFUL
GOOD-LOOKING	GOOD-LOOKING
FREEDOM	FREEDOM
FREE	FREE
CALMNESS	CALMNESS
CALM	CALM
JOY/GLADNESS/DELIGHT/	JOY/GLADNESS/DELIGHT/GLAD
GLAD/JOYFUL/JOYOUS	/JOYFUL/JOYOUS
SPACE/EXSPANSE	SPACE/EXSPANSE
SPACIOUS/ROOMY	SPACIOUS/ROOMY
BREADTH/BORDERNESS	BREADTH/BORDERNESS

I.4. Polysemantism of the message makes it attractive = hence it is more effective

A message containing only one meaning or bunch of the same meanings is boring. We know how the youngsters react to monosemantic tripled parents utterances... It is the same with the ads and the clients. A natural mechanism of polysemantism is simultaneously flowing over the

client's consciousness and subconsciousness through three channels – blue, white, and femininity.

Polysemantism is ensured by a set of meanings which neither corresponds to femininity, nor to any another color. The same is valid for femininity and a set of signs of femininity with no correspondence to any of the color meanings.

Here are the different meanings of white, blue and femininity.

1.4.1. White-meanings missing for Blue

Translation of the Bulgarian word into English
good/nice/kind
goodness/kindness
innocent
peace
peaceableness
pure/immaculate/virginal
purity/immaculacy
perfect
formality/official character
spiritual/mental/intellectual
wise/prudent/reasonable
independent
opened to
angel
eternity/perpetuity
eternal/everlasting/perpetual/ immortal
optimism
magnificent/splendid
pleasant/agreeable/nice/enjoyable
concrete

I.4.2. Blue-meanings missing for White

Translation of the Bulgarian word into English
gay/jolly/cheerful/merry
boundless/limitless
infiniteness
infinity
flight
day-dream
softness/delicacy
nimbleness/fleetness/piece of mind
liberty/freedom
freedom from care

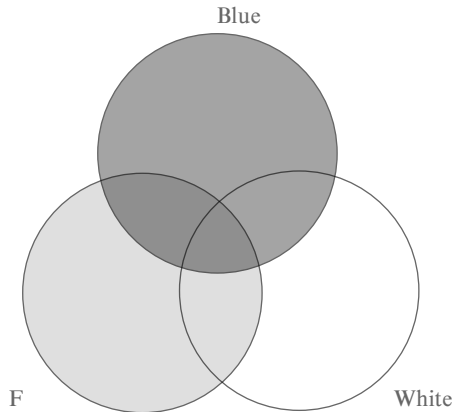
I.4.3. Meanings of Femininity missing for White and Blue

The femininity elements are from different levels and for all pictures from No 1 to No 7.

1. SOFTNESS — partly in all;
2. DELICATE ANKLES — No 6;
3. DELICATE WRISTS;
4. DELICATE NECK — No 2, No 4, No 5;
5. SWEETNESS — partly in No 1, No 2, No 3, No 4, No 5, No 7;
6. VULNERABILITY — partly in No 1, No 2, No 4;
7. BASHFUL KNEE BEND — No 4;
8. HIGH HEELED SHOES — No 6;
9. MIDDLE DISTANCE GAZE — No 1, No 3, No 4, No 7;
10. DECOLLETE — No 5;
11. EAR DISPLAY — No 3, No 2;
12. ELBOW SALUTE;
13. SEX DISPLAY — partly in all;
14. SEX COVER UP — No 4;
15. SHOULDER-BUNCHING — No 1, No 7;
16. BREAST MANIFESTATION — partly in No 4;
17. EXPRESSIVENESS — partly in all;
18. EXIBITIONISM — No 4, No 1, partly in No 2, partly in No 6.

I.4.4. Set representation of signs of femininity and their correspondence with color meanings.

The counted meanings of two sign systems can be represented as sets with some common meanings as much as with some different meanings. The hatch sector marks the synonymous meanings.



Femininity

The common meanings are in I.2.1. Color synonymy, 1.3. Signs of femininity or Three channel approach. The singular/different meanings are given at I.4.3. Meanings of femininity missing for White and Blue, I.4.2. Blue-meanings missing for white and I.4.1. White-meanings missing for blue.

I.5. Special cases of synonymy

I.5.1. 'SOFTNESS' and 'SWEETNESS' are features of femininity which can be used in many and different advertisements. The case of *Nivea* products shows a special level of significant synonymy, where one quality of *Nivea* products — 'softness' — takes us to the wings of language categorisation in the area of notions through the 'softness' of femininity-feature. 'SOFTNESS' is an emphasis of the *Nivea* advertisement utterance. The same can be valid for the notion of 'sweetness' with the same condition we speak about high level of categorisation of natural language and pure notion of 'sweetness' which contains 'all kind of sweetness'. This kind of special synonymy can be seen here, if we do not forget the role of the natural language for our thinking and our mentality.

I.5.2. Picture No 2 — a focus of different kinds of synonymy.

I.5.2.1. 'Flight' and 'Freedom'. Picture No 2 shows a woman that causes a 'tender' 'flight' of a small white feather 'delicately' blowing this feather. The feather obviously is 'soft' and the feeling obviously is of 'freedom'.

I.5.2.2. Blue meaning 'LIGHT/NIMBLENESS/FLEETNESS/PEACE OF MIND' corresponds to one of the main features of the small down feather that the woman keeps flying. Obviously the message of this add suggests the psychology of the state of mind 'PEACE OF MIND', but not only the physical features of this down feather. In the second place, this small feather is white, and if it flies, it should be 'NIMBLE/FLEET' or simply 'VERY LIGHT'. It means, that the normative associative meaning of blue color has the same meaning as to a white object. At the final line, inside picture No 2, we have a special mechanism doubling the meaning 'NIMBLENESS/FLEETNESS/PEACE OF MIND' or 'LIGHT': once coming from the blue color, secondly from the specific features of a white object as the small down feather.

day-dream
softness/delicacy
liberty/freedom
freedom from care

The same process is valid in the following meanings of blue signed over our small white down feather:

In other words — here additional synonymy stands for Blue and White.

The normative periphery response to the term **white** — 'fluffy/downy' — makes the process of assigning easier.

I.5.3. Different kinds of synonymies. If we recall, that 'softness/delicacy' is one of the signs of femininity, we can see the very sophisticated system of synonymy relations although the system of doubling a meaning or bunch of meanings, tripling a meaning or bunch of meanings, and enhancing a meaning to four or bunch of meanings in this ad. Synonymy can be divided into some classes:

TOTAL SYNONYMY, when a meaning or bunch of meanings is common for all color-signs and femininity-signs.

PARTIAL SYNONYMY is when femininity and one color or two colors, but not all represented colors, has the same meaning or bunch of meanings.

SUBPARTIAL SYNONYMY is when a singular object makes occasional synonymy connections between colors and femininity. In case of picture No 2 – two colors and femininity have common meanings or bunch of meanings.

As the matter of fact, we are mainly interested in Total Synonymy as it is formulated at the head line – Signs of femininity and their corresponding color meanings. Yet, some additional descriptions of the Partial Synonymy and Subpartial Synonymy give an important description of the semiological, structural, semantic, psychological, and pragmatic sides of advertisement messages.

1.5.4. To triple one meaning only by colors

At the same picture No 2 there is green color, represented by a image of a prototype of the category of green in terms of E. Rosch – a meadow. Here are the non-color meanings of GREEN common with WHITE and BLUE:

1.5.4.1. Meanings of Green common to White and Blue

Bulgarian associations seen as non-color meanings of basic color terms are given in brackets and italics; the translation and possible interpretation follow after them.

WHITE AND BLUE	GREEN
[<i>chist</i>] clean/pure/immaculate	[<i>chisto</i>] clean/pure/immaculate
[<i>svoboda</i>] freedom	[<i>svoboda</i>] freedom
[<i>nejen</i>] tender/delicate/fragile	[<i>nejnost</i>] tenderness/delicateness
[<i>krasiv</i>] beautiful	[<i>krasiv</i>] beautiful
[<i>prostor</i>] space/expanse	[<i>prostor</i>] space/expanse
[<i>spokoistvie</i>] calmness;	[<i>spokoistvie</i>] calmness;
[<i>shirota</i>] breadth/borderness;	[<i>shirota</i>] breadth/borderness;
[<i>radost/radosten</i>] joy/gladness/delight/glad/joyful/ joyous.	[<i>radost/radosten</i>] joy/gladness/delight/glad/joyful/ joyous.
[<i>hubav</i>] good-looking	[<i>hubav</i>] good-looking

1.5.4.2. Common meanings between Green and White, but not between Green and Blue

WHITE	GREEN
[dobrota] goodness/kindness	[dobrota] goodness/kindness
[priaten]	[priaten]
pleasant/agreeable/nice/enjoyable	pleasant/agreeable/nice/enjoyable

1.5.4.3. Common meanings between Green and Blue, but not between Green and usual meanings of White

BLUE	GREEN
[mekota] softness/delicacy	[mekota] softness/delicacy

1.5.5. Total Synonymy. We remember the synonymy that took place in this advertisement occasionally between the meaning 'softness' and 'delicacy' of blue and white colors, because of the down feather. In this case we observe synonymy between white, blue, green, and of course, the signs of femininity. Finally we should remember the special synonymy which occurs — between Nivea products and the suggestions of an advertisement made by the same meaning 'softness' and 'delicacy'. It became clear that different instruments and different psychological channels are used at the road of the TOTAL SYNONYMY. It seems that in such cases of rich presence of Total Synonymy the manipulation of the potential client's consciousness and subconsciousness goes through successfully.

1.5.5.1. Partial synonymy is represented here by the white-blue-femininity synonymous meanings 'fallen' from the Total Synonymy green included. Synonyms stand for the functional meanings of the colors represented by Bulgarian meaning of word-associations:

breadth/borderness;
joy/gladness/delight
glad/joyful/joyous.
space/expanse
spacious/roomy

1. TENDERNESS;
2. DELICATE ANKLES;
3. DELICATE WRISTS;
4. DELICATE NECK;
5. SWEETNESS;
6. BEAUTIFUL;
7. GOOD-LOOKING

1.5.6. Single meanings of green. To complete the message of picture No 2 here is the list of special meanings of green color.

MEANINGS OF GREEN DIFFER FROM WHITE, BLUE AND SIGNS OF FEMININITY.

Translation of the Bulgarian word into English
cold
cold
fresh
freshness
relief
fatigue
life
alive
relaxation/rest
to refresh
young
youth
hate
coolness
hard/solid
rest
cheerfulness/liveliness
inexperience
worries
anger
health
hope
success
luck

I.5.6.1. Some of the single green's meanings correspond to femininity. The positive meanings of green obviously correspond to the rule that they use the concepts: 'young', 'fresh', 'rest', 'cheerful/lively', 'healthy' young women. Generally speaking — an ad has its own deep (some times surface) utterance, and the utterance is: **IF YOU USE THAT PRODUCT YOU BECOME 'SUCCESSFUL' AND 'LUCKY' — JUST AS THIS BEAUTIFUL YOUNG WOMAN...**

Thus, cultured meanings of green correspond to the femininity culture system. Therefore, the following special/single meanings of color green (related to blue and white) correspond to the represented Nivea image of femininity:

fresh
freshness
relief
life
alive
relaxation/rest
to refresh
young
youth
coolness
rest
cheerfulness/liveliness
inexperience
health
hope
success
luck

I.5.7. Signs of Femininity and their corresponding Color meanings.

The usual and main case of synonymy between blue, white, and femininity is listed at I.3., but at picture No 2 some occasional and additional synonymy arises. Once it is between blue and white (see I.2.1.), secondly it is between white, blue and femininity (see I.3.). In the third place is the occasional white-blue-femininity synonymy (see I.5.2.2.). In

the fourth place is the green-blue-white synonymy (see I.5.4.1.). In the fifth place is green-blue-white-femininity synonymy. In the sixth place it is synonymy green-femininity (see I.5.6.1.).

Finally the most important seems to be the area of common meanings between white, blue, green and femininity, i.e. sending the same message four times. It takes on the following structure:

COLORS WHITE, BLUE AND GREEN

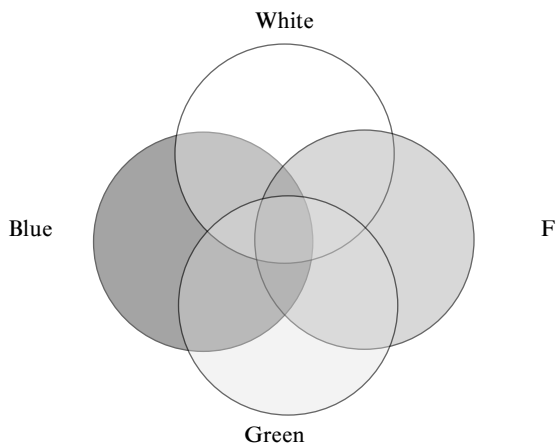
WHITE AND BLUE	GREEN
clean/pure/immaculate	clean/pure/immaculate
freedom	freedom
tender/delicate/fragile	tenderness/delicateness
beautiful	beautiful
calmness;	calmness
joy/gladness/delight	joy/gladness/delight
glad/joyful/joyous	glad/joyful/joyous
good-looking	good-looking
Plus the occasional softness/delicacy for green-blue and white	

FEMININITY

- 1. TENDERNESS;
- 2. DELICATE ANKLES;
- 3. DELICATE WRISTS;
- 4. DELICATE NECK;
- 6. BEAUTIFUL;
- 7. GOOD-LOOKING
- 8. SOFTNESS

I.5.7.1. More synonymy between signs of femininity and their corresponding color meanings. Namely: The occasional white-blue-femininity synonymy (see I.5.2.2.); Green-femininity synonymy (see I.5.6.1.).

Therefore the attack on a potential client`s consciousness and subconsciousness includes **TOTAL SYNONYMY** (femininity-all colors), **PARTIAL SYNONYMY** (femininity-one color), **SUBPARTIAL SYNONYMY** (occasional relations of synonymy 'femininity-colors'). The Subpartial Synonymy, as it was shown above, is available to produce a synonymy of both kinds — total and partial.



I.5.8. Representing the relations between green, blue, white and femininity by sets. As at I.4.4. Set representation of femininity and their corresponding color meanings. Here four sets have some mutual meanings as much as some different meanings. The result is a cross-division (diamond), and the hatch sector marking the synonymous meanings:

Mutual meanings are listed at I.5.4.1. Meanings of green common to white and blue, I.5.4.2. Common meanings between green and white, but not between green and blue, I.5.4.3. Common meanings between green and blue, but not between green and white, I.3. Signs of femininity or three channel approach. In fact the pointed common meanings between femininity, blue, white and green are sent as a message to the potential client four times as is evident in photo No 2. Except for the counted common correspondence of meanings in picture No 2 there are some additional common correspondence meanings of partial synonymy counted in I.5.6.1 and in I.5.2.1. as subpartial synonymy.

The different meanings are listed at I.4.1. White-meanings missing for blue, I.4.2. Blue-meanings missing for white, I.4.3. Meanings of femininity missing for white and blue.

I.6. Masculinity, Blue, White and Nivea

Picture No 8 shows, that femininity can be thrown out of an ad of *Nivea*, but the color message is completely saved. The colors are

absolutely the same as in the ads using the femininity factor. It obviously means, that in picture No 8 all the meanings secured by the femininity presence are missing which poses the question *WHAT IS/ARE THE DIFFERENCE/S BETWEEN ADVERTISEMENTS THAT PROMOTE FEMININITY AND ADVERTISEMENTS WHICH DO NOT EXPLOIT FEMININITY?* Obviously the cultured semantisations of anatomy of women's such as 'delicate ankles', 'delicate wrists', 'delicate neck', 'sweetness' are not among the weapons of ads of kind such as No 8 in our list.

Masculinity, understood as a cultural system (but not as biological features of male individuals of *Homo sapiens* species) is a matter of *Marlboro* ads, but not so often by *Nivea*. Obviously the masculine of *Nivea* and of *Marlboro* respectively is a man of the town and a man of the nature. The *Nivea* male makes himself 'free' not by riding horses, but by activities in an urban environment. This very short speculation on comparing the male images from *Nivea* and *Marlboro* ads has at least two goals: 1. Can we inscribe male meanings as 'tenderness', 'beautiful' and 'good-looking' to *Nivea*?; 2. *Nivea* and *Marlboro* masculinity represent quite an interesting subject for semiotics — the 'nature — culture' relation. Evidently the advertisement makes use of a culture system, equally powerful and effective for a natural and urban environment. The sentence in white letters in picture No 8 reduces the 'roughness' of the male world and runs as follows: "AT LEAST ONCE A DAY HE FEELS WELL". The size of the letters mirrored the emphasis of this ad. Picture No 8 shows a male person in a happy and elated state, relaxing. This is a short break, the brief relaxation from the tedium of daily life. Can we call 'tenderness'? Can we say he is 'beautiful' or 'good-looking'? Compared to the natural beauty of a young woman, the young male is no more than 'good-looking'.

Here the stress is on high spirits, which gives one more feature to the successful ads: If we are **successful in promotional material, it should be addressed to an appropriate world of ideas with a variety of instruments** — joke, family life, sexual success (by using a product), fantastic and fairy-tale elements, and above all the lie and spirit pretensions and spirit aspirations. The color sign system, femininity and masculinity are just subinstruments to reach, to touch, and to express the call for the soul and the spiritual of an individual.

I.7. Pragmatics notes

The main question that arises is: Are both sign systems (femininity and color) acceptable as a mutual code for modern clients? In other

words — Are not all these meanings and structures just a researcher's construct and no real weapon for making an advertisement? Both sign systems are mutual codes of communication for the following reasons: 1. Femininity is a sign system that affects the level the set of sex issues and the libido. Therefore femininity signs are quite well understood as a universal code. 2. The color sign system has a set of kernel cultured universal meanings, connected to the prototypes in terms of E. Rosch. 3. The color sign system has also a set of rules such as synonymy, antonymy, lexical, syntactic and textual levels that are well recognised as a strategy of suggestion over client's consciousness and subconsciousness. 4. It is possible to use different strategies and to influence the client's consciousness and subconsciousness by femininity and by colors. This can be done in a matter that sender and addressee can understand each other or at least send manipulating messages at these two channels.

II. VODKA *FINLANDIA*

On picture No 9 we can observe the same white-blue utterance + the meanings of white and blue which reminds the well-informed potential client of the colors of the national flag of Finland.

II.1. Color meanings

II.1.1. Synonymy meanings for Blue and White

CLEAN/PURE/IMMACULATE;
FREEDOM;
FREE;
TENDER/DELICATE/FRAGILE;
BEATIFUL;
GOOD-LOOKING;
SPACE/EXPANSE;
SPACIOUS/ROOMY;
CALM;
CALMNESS;
BREADTH/BORDERNESS;
JOY/JOLLY/GLADNESS/DELIGHT/GLAD/JOYOUS.

II.1.2. White-meanings missing for Blue

good/nice/kind
goodness/kindness
innocent
peace
peaceableness
pure/immaculate/virginal
purity/immaculacy
perfect
formality/official character
spiritual/mental/intellectual
wise/prudent/reasonable
independent
opened to
angel
eternity/perpetuity
eternal/everlasting/perpetual/ immortal
optimism
magnificent/splendid
pleasant/agreeable/nice/enjoyable
concrete

II.1.3. Blue-meanings missing for White

gay/jolly/cheerful/merry
boundless/limitless
infiniteness/immortality
infinity
flight
day-dream
softness/delicacy
nimbleness/fleetness/piece of mind
liberty/freedom
freedom from care

To summarize — the synonymy and non-synonymy color meanings of white and blue work by themselves work on the potential client.

II.2. Finland's national flag (Blue-White) meanings

“Blue is associated with two sets of meanings. On the one hand, it is associated with the SKY, which in turn seems related to high ideals and to high authority, and on the other hand, it is associated with WATER. Like the sky, water connotes high ideals and virtues, especially those of purity (limpidity) and perfection. Unlike the sky, however, water is a valuable natural resource, even an absolutely indispensable resource... The Blue of national flags than, might be thought of as a semantic bridge between White, the color of Pure and Peaceful Ideals, and Green and Yellow which...stand for the nations material resources.” [Weitman, 1973, p. 354] It is important to recall, that the list of non-color meanings given above do not include the terms of prototype natural objects for a color image and notion. In the list only the cultured associations are given, but not the prototypes themselves. The prototypes for blue are SKY or WATER OBJECTS (SEA, OCEAN, and LAKE). In that sense the symbolism articulated in national flags through colors is still working as a language. This is a language bound in its universal kern-meanings with Rosch's terms as prototypes. The highest frequency of the words SKY, WATER, SEA, OCEAN in the statistical ranks of word-associations to the term Blue in the Norm shows, that every individual “knows”, “consumes” and faultlessly identifies the universal kern- and nucleus-meanings of colors.

Finally the paradigm of associative non-color meanings that we use is confirmed as a true representation of color language, because the flag's meanings show the same connection and motivation (sky, water) as the normative word-associations. In other words, the culture semantisations of the prototypes of white and blue at the national flags are the same as they are represented on the data of the Kent-Rosanoff test.

II.3. The Red Sun and the Red Socks

The red sun circle — the label of the bottle at picture No 9 — reminds the consumer of the geographical and climate specifics of Finland, on the one hand, and on the other hand — the warmth and even heat coming from vodka. The obvious meanings of the color red are ‘warm’ and ‘hot’. It is also obvious that the “fire water” of vodka gives such feelings to the consumer — both in the mental and the physical area of perceptions. For the researcher and for the client the connection with one of the prototypes of color red — fire — is clear. The basic features of prototype are also clear — heat and dryness. This specification is the same as at the

doctrine of mystical knowledge in Islam: “Red develops an association with fire, exhibiting the paired qualities of heat and dryness.” [Ardelan, Bakhtiar, 1973, p. 51]

What is interesting is that the red from the label corresponds and communicates with the red winter socks of the sculptor. The message is primitive, but effective — AS THE RED WINTER SOCKS GIVE WARMNESS, SO DOES VODKA GIVE FLASH AND SPIRIT WARMNESS!... We can go even further on this red line associations as a message... — IF YOU ENSURE THE WARMNESS BY OUR VODKA, YOU CAN BE A CREATIVE PERSON OF ART, JUST AS THIS SCULPTOR... or YOU CAN CREATE ART ON FEMININITY OBJECT, USING FINLANDIA VODKA...

II.4. Divine Femininity

Femininity as a culture system is represented here by two objects — a model and a sculpture of snow/ice. The model has a blue sport outfit costume such as those of a modern skater. The material of the costume is modern, plastic, and reminds for one of modern high technologies, developed in Finland. The corresponding and non-corresponding meanings of blue and white are cited above.

The snow/ice sculpture of woman gives associations with a goddess of Northern Europe. We shall see in our further analysis on *Givenchy* products, that the authors of adds very often use the possibilities of a representation of a feminine image closer to a goddess. The step-ladder has two levels of presence — the concrete one as a tool of production, and symbolic — as a route, a stairway to the sky and to the elevated goddess.

Summarising we can conclude that the vodka ensures 'hot' feelings and experiences to the clients, 'heat', 'warm' with a possible movement to the direction of the heights of femininity as a goddess. There is a strong element of lie and false pretensions of advertisement, because using vodka (of any kind) we just can be drunk, but not a date with a goddess. From a semiotic point of view, add No 9 achieves complete clarity and singularity/uniqueness. Clarity and singularity/uniqueness allows this very product to be remembered as a singular product.

II.4.1. The following usual signs of femininity can be recognised here.

1. SOFTNESS;
2. DELICATE ANKLES;
3. DELICATE WRISTS;
4. DELICATE NECK;

- 5. WASP WAIST;
 - 6. BASHFUL KNEE BEND;
 - 7. SEX DISPLAY;
 - 8. SEX COVER UP;
 - 9. BREAST MANIFESTATION;
 - 10. EXPRESSIVENESS
- Considering the deification of femininity we should add
 11. NONRATIONALITY, 12. AFFECTIVITY.

II.4.1.1. The fuzzyness of Goddess/the Sacred.

The goddess element does not represent a concrete classical or archetype type goddess in this advertisement. “In his Symbols of Transformation, Jung maintains that the ancients saw Woman as either Eve, Helen, Sophia or Mary (corresponding to the impulsive, the emotional, the intellectual, and the moral).” [Ciriot, 1982, p. 376]

The fuzziness of the goddesses/the sacred in the picture gives two simultaneously acting suggestions; On the one hand this picture unites “the impulsive, the emotional, the intellectual, and the moral in one female figure. On the other hand, it is neither Eve, neither Helen, neither Sophia, nor Mary.

II.4.2. Subpartial synonymy. We should try to decode the message using some of the universal non-color meanings of the color terms. Here is a list of the normative meanings of white color which very well fit the divine suggestions of the femininity.

perfect
formality/official character
spiritual/mental/intellectual
wise/prudent/reasonable
independent
opened to
angel
eternity/perpetuity
eternal/everlasting/perpetual/ immortal
optimism
magnificent/splendid

Some of meanings blue also fit to goddess elements:

boundless/limitless
infinitness/immortality
infinity
flight
day-dream
softness/delicacy
nimbleness/fleetness/piece of mind
liberty/freedom
freedom from care

Once again 'softness/delicacy' corresponds to female types of 'softness'.

Obviously this is the case of SUBPARTIAL SYNONYMY where the snow and the female-goddess elements are the line of Subpartial Synonymy. The case with picture No 2, where the small white feather ensures the Subpartial Synonymy between femininity, white and blue was similar. The 'white-goddess' synonymy line ensures meanings as 'perfect', 'eternity/perpetuity' etc. with a set of meanings, corresponding to the blue color — 'infinity', 'day-dream', 'infinitness/ immortality', 'boundless/limitless', 'free', 'freedom' etc. We can recall that a nice drink of Finlandia vodka gives all these experiences with alcohol. Here we find the Lie and Manipulation in the advertisement.

A helpful meaning of white and blue is 'cold'. In our case we have a Northern Europe goddess who identified with the quality of 'coldness' as a feature of water and ear/sky. The impression of the snow/ice sculpture with its sparking, white and shadowed figure is of a specific 'motherhood', 'homy', 'nakedness'.

It is hard to include 'cold' to femininity signs, because feminine figures achieve the opposite of a 'cold' effect — they bring all signs of cultured nature conditions mentioned, giving at the end an impression of 'warmness', even 'homy' among a desert of ice and coldness.

The final expression is that this vodka rules over the cold and ensures 'warmness', 'homy' experiences, corresponding to the 'warmness', 'hotness' suggested by the red elements of the picture.

The line of correspondence follows the way through red color, white color of the sculpture and the motherhood femininity element of the same sculpture.

II.4.3. Signs of femininity and their corresponding color meanings.

Once again — the blue 'softness/delicacy' corresponds to female kinds of 'softness'.

The line of correspondence here is quite unique, because 'warmness' 'hotness' is suggested by the usual meanings of the red color and by the white color of the sculpture and the 'motherhood' femininity element of the same sculpture.

It is very hard to observe many common meanings between femininity and the colors in this advertisement. In the context of the richness of synonymy of different kinds observed at picture No 2, the absence of synonymy relation between the two sign systems is quite curious and interesting. At the same time, a deep and very eccentric synonymy goes on at the string of 'warmness' at least as the synonymy takes place by two small red spots on the picture and a stylised female sculpture of snow. The red sun at the label, the red socks of the sculptor, the 'warmness' and 'homy' 'motherhood' experiences suggested by the snowy sculpture ensure the string of common meaning.

III. LAVAZZA, THE COLISEUM AND FEMININITY (No 10)

III.1. National flag and national colors for sport outfit

In Europe there are two examples of an exception of the main rule — to have colors on the sport outfit different than those at the national flag. These exceptions are from Holland and Italy. The teams and individuals from Holland (blue, red and white at the flag) represent their country with orange. The orange color can be matched with black or white, but it stands alone as the main and basic color for the outfit of the sportsmen. The sportsmen and sportswomen from Italy (green, red and white at the flag) are worn in white and blue. The Italian teams usually are nicknamed "azzurro", "azzurri", i.e. sky blue.

This can be interpreted variously: 1. These nations use different colors to send the same messages given on the national flags by the usual colors.; 2. These nations send different messages at the field of sport than those given at the national flags.; 3. These nations utilise the notion, that the sport outfit is not the place to represent general the characteristic of the national flags. On the general characteristics of the national flags

see [Weitman, 1973, pp. 336-337]. It suffices to mention only two of the general characteristics: 1. the etymological side of the word flag – to fly and 2. sacredness.

The first possibility does not seem relevant. The second and third possibilities bunched together with some historical factors seemed to be a good explanation of the “azzuri” fact.

All these speculations prove some normative national symbolism of the blue color matched to another normative Italian symbol – the Coliseum. All this is in connection with a symbolic representation of femininity.

III.2. Color meanings

White and blue has normative synonymy meanings and the meanings which differ in both colors. They are the same as in the description in I.2.1., I.4.1., and I.4.2.

III.3. Signs of Femininity

Picture No 10 represents a usage of the world of irreality. A small naked feminine figure in deep meditation calls the customer’s image to the fantasy world of elf creatures. We should consider every sign of femininity in submission to the fantastic world of the fairy tales.

The elf-type woman meditates in the surroundings of a big espresso cup and the sky-line of the Rome Coliseum. To meditate in such surroundings, colored in “azzurro” gives associations to a string of different matters, connected with the town of Rome – history, art, architecture, religion, middle ages, Renaissance etc. The elf-type woman reminds the sculpture *The Thinker* of the French sculpturer Rodin. Here comes the Lie and Manipulation – a cup of Italian Lavazza gives the consumer all these images, thoughts etc.

Both sexes and all ages are interested in the contact with a naked elf female in meditation. Here we find the signs of femininity:

1. SOFTNESS;
2. TENDERNESS;
3. SWEETNESS;
4. VULNERABILITY;
5. DELICATE ANKLES;
6. DELICATE WRISTS;

7. DELICATE NECK;
8. SWEETNESS;
9. BASHFUL KNEE BEND;
10. ELBOW SALUTE;
11. SEX DISPLAY;
12. SHOULDER-BUNCHING;
13. BREAST MANIFESTATION;
14. WASP WAIST;
15. EXPRESSIVENESS;
16. EXHIBITIONISM;
17. IMPISHNESS;
18. NAUGHTINESS.

The elf-female is BEAUTIFUL and GOOD-LOOKING.

The synonymy and non-synonymy correspondence between signs of femininity and blue-white context is the usual one as described in I.3. **SIGNS OF FEMININITY OR TO TRIPLE THE SAME MEANING.**

The whiteness of the sign Lavazza sign over the coffee the meanings of white — 'pure', 'immaculate', 'clean', 'optimism', 'freedom' etc. To decode all these meanings of white means to emphasise on the claims of the ad about the coffee Lavazza.

To summarize — we observe the usual exploitation of the color sign system and the sign of femininity. There is the usual synonymy correspondence between the two sign systems. Quite specific are the exploitation of two specific Italian symbols — the Coliseum and sky blue color “azzurro” in a fairy-tale subject-matter. Taken alone the fairy-tales subject-matter makes everything possible, especially in the town of Rome.

IV. SIGNS OF FEMININITY AND THEIR CORRESPONDING COLOR MEANINGS IN TERMS OF “ICON”, “INDEX” AND “SYMBOL” SIGNS

The semiotic classification of the signs as “icon”, “index” and “symbol” are due to Charles Morris (1938). From this point of view, the signs of femininity cover the icon area, the color language covers the index and symbol area. That means a multi-levelled suggestion of different meanings over client's mind.

The synonymous meanings (between the colors and the signs of femininity), for all examples given above, constitute a multi-flow,

multi-strata message that acts upon human's subconsciousness and consciousness, instincts and logic. If we add the elements of deifying femininity and the symbol of a deity as supernatural matter, we already get an idea how strong the message of the advertisements is. We should add here the process of signing over the signs of femininity all color meanings through synonymy and rising the sign status of the usual icon signs of femininity such as index and symbol.

V. CONCLUSIONS

1. It is possible for signs of femininity to correspond to color meanings in synonymy relations.

1.1. The structure of synonymy relations represents different kinds of synonymy.

1.1.1. TOTAL SYNONYMY is common for all color-signs and femininity-signs with a meaning or bunch of meanings.

1.1.2. PARTIAL SYNONYMY is the case of femininity and one or two colors, but not all represented colors with the same meaning or bunch of meanings.

1.1.3. SUBPARTIAL SYNONYMY is when a singular object makes occasional synonymy connections between colors and femininity. In the case of picture No 2 — a small, white feather in flight gives life to a bunch of common meanings between blue, white and femininity.

2. The usual situation is a parallel existence of all kinds of synonymies with some non-synonymous relations between signs of femininity and the meanings of colors.

3. The whole utterance of an ad includes synonymous and non-synonymous relations between the system of signs of femininity and system of the colors meanings.

4. Some color meanings may be synonymous to the general rules of advertisement — to the use of 'young', 'fresh', 'good-looking', 'beautiful', 'healthy' male and female individuals. Very often the intention and the suggestion are 'optimistic' etc.

5. The different synonymy relations constitute a strata structure.

6. The strata structure of synonymy is enriched with non-synonymy meanings between the system of signs of femininity and color meanings.

7. The systems of signs of femininity and color meanings work on the instincts and over the client's consciousness and subconsciousness.

8. Both sign systems (femininity and colors in corresponding and non-corresponding matter) are used to suggest to the consumer false

claims of the spiritual nature of product features. This can be called the Lie at the advertisement.

9. The advertisement industry uses an ancient folklore structure of the utterance — do double, to triple, and to enhance fourfold a meaning or bunch of meanings. This structure includes synonymous relations between colors by themselves and synonymy correspondence between the signs of femininity and color meanings.

10. There is a process of signing over the signs of femininity all color meanings through synonymy and getting a higher sign status of the usual icon signs of femininity as an index and symbol signs.

11. Elements exist of deification of femininity and the symbol of goddess as a supernatural factor influencing potential clients.

12. The colors and the signs of femininity have universal kernel meanings.

13. The message of the advertisements has a multi-strata structure and semantics comprehensive for consumers. The comprehension occurs through universal kernel color and femininity meanings.

RED THINGS

RED SHOES

Pictures No 33-36; 45 represent a usage of a very ancient and wide spread symbol — the red shoes for women.

In Rome and ancient Greece red/yellow/orange shoes/slippers/upper were not only an attribute of bridal and festive women's clothing, but also an attribute to some of the gods — Hymen/Eros and Mercury. Later brides in all Balkan nations (Christian and Muslim) wore red/yellow/orange shoes/slippers/upper (see picture No 45).

It should be noted that the color terms in the different languages have some reference specificity. For example, red in English does not exactly denote the same shade of the color red as in Hebrew or as in Bulgarian. The reference of the basic color terms in the natural languages is well known problem. See [Chafe, 1971]. Therefore it is not surprising that the ancient Rome term *luteus socci* or *lutei socci* is translated by M. Dana [Dana, 1919] as yellow shoes, and the same term S. Treggiari [Treggiari, 1985, p. 163] translates as orange slippers. Both authors have no doubt, that in ancient Rome the color of *lutei socci* was described as *flammeum*: “*Lutei video honorem antiquissimum in nuptialibus flammeis totum feminis concessum.*” Both authors cite one and the same source — Cat. 61.5—10 for Dana, Cat. 61.9—10 for Treggiari. The color *flammeum* was the color of the aurora, a mixture of red and yellow, sometimes reflecting red and sometimes yellow. It was the standard term for the color of the ancient bridal veil.

We should interpret the color of the slippers/shoes and the veil (yellow and/or red, even orange) — as a symbol of fire, giving life, as a symbol of the cultivated fire. The function of the color is to preserve and to hide from evil forces.

The function of the shoe by itself as a symbol at the bridal ceremony is a declaration from the part of the groom to the bride, that the common social-sexual union of the marriage will be passed together respectfully following a safe road.

For more details and proofs on the issue see in [Almalech, 1996, 65-72].

What is important now is, that we have a demonstration in the modern advertisement industry of usage of an ancient symbol of marriage, love, and protection of the female-side by her future husband. Automatically the ancient archetype level of God`s and goddesses usage of the red/yellow/orange and golden shoes/sandals/slippers opens and shows us Pandora`s box of Lie and Manipulation in modern ads.

I. *PLAYBOY VIDEO THE RED SHOES*

However the Red shoes series of Playboy is seen — today both in pornography or art 20 centuries after Christ — not as a monotheistic kind of marriage utterance. In any case, the title is a direct hit as manipulation in the area of sex (love for those accepting the art version), it can make the consumer a god or goddess, and (in the era of AIDS) a secure love-story, full of feelings of respect.

II. A RED HIGH HEELED SHOE — A HORN OF PLENTY

Picture No 33 presents the red colored sign of femininity ‘high heeled shoe’ as a horn of plenty.

Let us now see some data on Albania from the end of 19th and the beginning of 20th century, where the similarity to this “horn of plenty” with ours is striking: “The festivities begin on a Thursday with the sending of the dunti by the bridegroom. This is a decorated box containing gifts to the bride of various articles of dress and ornamentation, including boots and shoes of yellow leather embroidered with gold.” [Garnett, 1891, p. 249] M. Durham also collected valuable data during a fruitful family and scientific trip among the Balkan nations. “The boots had high gilt heels, yellow uppers, pink elastic sides, and patent-leather toes, embroidered minutely with wreaths of flowers. They were filled with sweetly scented flowers, that the bride’s path on earth might be sweet.” [Durham, 1979, p. 197]

Whatever is advertised on picture No 33, the utterance of this ad exploits an ancient symbol of passage custom. A modern diffraction

goes on — instead of the groom's message symbolically sending a set of moral values of passage custom through artefacts — a perfume, an eau de toilette, or eau de cologne — are in the center of the ad's message. In the past the cosmetics and precious fragrances were only a part of the message — the boots with high gilt heels, yellow uppers were filled with sweetly scented flowers, that the bride's path on earth might be sweet. Today professional exploitation of this ancient symbol twists the message and claims, so that if he/she has bought an object (as a present or for herself or himself) the path on earth would be sweet.

The artefact-sign of femininity (high heeled shoe) and the color (red/yellow/orange) in picture No 33, both has function and meaning of 'preserving', 'hiding from uncomfortable and dangerous environment and powers'. This resembles designing a sophisticated multi-stratum armourplate of layers of different materials all of them serving the same function.

It should be borne in mind that the folklore norm, the symbolic order and the informative folklore space are postulated by religious and mystic-religious knowledge [Almalech, 1996]. According to this kind of knowledge any symbol participates with its symbolic components as a participant in the co-ordinate line of common rhythm in a cosmic modality.

"Thus, the sword, iron, fire, the color red, the god Mars, the rocky mountain are all interrelated because they are oriented along one 'symbolic line'. They all imply the longing for 'spiritual determination and physical annihilation' which is the profoundest meaning of their functions; but in addition, they are joined together — they become to each other, one might say — by virtue of the inner affinity that binds all these phenomena, which are, in truth, concomitants of one essential cosmic modality." [Cirlot, 1982, pp. xxxiii-xxxiv]

If a symbol as the red/yellow/orange/golden shoes/slippers/boots/uppers have such motivation and had been practiced for more than twenty centuries among different peoples, motivated by different religious belief — that means we have an archetype symbol still working over the human mind, soul, spirit, consciousness and subconsciousness, logical and imaginative thought.

Picture No 33 is one more example that the modern advertisement industry turns to the soul and spirit of the consumer, and not to the pocket of the client. Picture No 33 is one more example that the modern advertisements manipulate the consumers by the usage of archetype symbols, and not by material matters.

III. INDEPENDENCE AND HIGH LEVEL OF EFFECTIVENESS

A very good proof that this ancient archetype symbol remains very strong to this day is the fact, that it can be used alone, i.e. without any photographic image of a woman. This can be seen at pictures No 33 and No 35. This symbol is so strong, that it can be used independently maintaining, at the same time, a high level of effectiveness. The power of the symbol of the shoes and their color became part of the court system of a Muslim country such as the Ottoman Empire.

Obviously the laws of Ottoman Empire also were not conscious of the colors. "Besides the turban, the Muslims are distinguished from other inhabitants of the Empire by the color of their shoes: they all wear yellow shoes, except the ulema who adopts the dark blue color (...) All non-Muslim wear black shoes." [Juhacz, 1990, pp. 120-171] "The prohibition to wear a certain color presents an opportunity to clarify the colors considered by Ottoman Turks as a sign of power and freedom." [Almalech, 1996, p. 66]

The data on the Ottoman Empire shows a very sophisticated way of discrimination — non-muslims were not allowed the support of a symbol standing for the transition from bridehood to motherhood. Thus red/yellow/orange shoes attain significance of 'freedom' and 'power'.

Danforth [Danforth, 1982] informs us that in Greece of 50-s of 20th century red shoes still are festive sign: "For the next five years, Irini wore black. She never had a chance to put on the red shoes she had bought a week before Eleni's death."

Finally we should add 'power' and 'freedom' to 'love' as normative bridal and divine areas pure social meanings of red/yellow shoes. Some contexts can cause an actualisation of these meanings.

Actually every advertisement that uses the symbol of the red shoes puts reliance to some individual associations or even decoding the utterance as 'power' and 'freedom' signed over the advertised object.

III.1. Reversing the direction means to reverse the traditional values

Picture No 34 shows very active role in the typical relations that are from the area of the symbol, we can say — relations the 'groom' — 'bride' type.

What we see at picture No 34 is that a young woman already has red shoes and she 'gives' a red shoe to a young man. The traditional

symbol of bridal red shoes obviously is so strong, that at the end of 20-th century the traditional direction 'from groom's side to the bride side' can be reversed in an advertisement. What is this — feminism or talented use of an ancient symbol to draw the attention of the consumer?

The might of the red bridal shoes as a symbol in our times can be explained by what the Indian philosopher Coomaraswamy pointed out: "Symbolism is 'the area of thinking of images' — an art now lost to civilised man, notably in the last three hundred years." [Coomaraswamy, 1935, pp. 83, 169] and further on the Indian philosopher, J. Cirlot [Cirlot, 1982, p. xxix], who also noted an important point: "However, this loss — as anthropology and psychoanalysis have shown — is limited to consciousness and not to the 'unconscious', which, to compensate, is perhaps now overloaded with symbolic material."

"The soul of man and its struggle with matter to reach its divine sources are part of the essence of religious systems. Symbols are part of the transition of this process, symbols stand for the soul versus the human body." [Almalech, 1996, p. 10]

In the described situation there are the following features: 1. A symbol is well recognised by client's unconscious; 2. The advertisement industry steps on the well recognised symbol for paying attention to the client; 3. The advertisement industry is available to keep the client's attention even holding it by reversing the direction of a basic traditional relationship at this well recognised symbol. 4. The soul and its divine sources are the addressee of the advertisement message. 5. The advertisement industry attacks the soul of the clients to cause them to buy a product.

A very important conclusion is that the power of the symbol of the red bridal shoes may be due to an implicit presence of the complete list of the signs of femininity. Therefore this symbol can be used in a free way, independently, and with high effectiveness (see pictures No 33 and No 35). The implicit presence of all signs of femininity is caused by the archetype status of this symbol, and at same time illustrates implicitly the archetype status of this symbol.

Picture No 34 represents an inside-story of the symbol, demonstrating in an explicit, visual way the complete list of the signs of femininity.

IV. PICTURE No 34 — DOWN THE STAIRS: AFTER THE BIG MOMENT OR AN ACCIDENTAL BEGINNING OF “PLAYBOY” PLOT

The reverse of 'from groom to bride' direction into 'from eventual bride to eventual groom' is shocking and takes the attention with an emphasis on the modern feminist facts of modern life. The traditional marriage symbol is turned into a plot of sexual play.

IV.1. Signs of Femininity

The red shoes are supported in explicit, visual, way by very strong presence and expressiveness of the following signs of femininity and additional impressions:

1. bashful knee band;
2. ear display;
3. decoltee;
4. sex demurness;
5. retreatism;
6. sex cover up;
7. sex display;
8. related stance;
9. self-belittlement;
10. shoulder bunching;
11. delicate ankles;
12. delicate wrists;
13. delicate neck;
14. softness;
15. tenderness;
16. sweetness;
17. vulnerability;
18. impishness;
19. high-spiritedness;
20. raunchiness

The complete list of signs of femininity is visual at picture No 34 in an explicit way.

IV.2. The Symbol of Stair-Way

This symbol also works to complete the message. At picture No 9 the ladder should be climbed. At picture No 34 the male and the female obviously climb down the ladder. The manipulation at picture No 9 is that the climbing is directed to the sky, to the elevation of a goddess, that vodka Finlandia ensure to us as consumers. At picture No 34 the climbing down of a ladder is a reminder, considering the official (black-white) character of the clothes, that if they knew each other, now they are going down. If they did not meet earlier, they are going to meet each other now in a red shoes plot. In any case — spiritual or physical — they mark a lower position than the position they were before the “accident”. This “accident” once again signifies ‘GOING DOWN’ — ‘TAKING OFF THE BRIDAL RED SHOE’ means ‘TO BECOME A LITTLE BIT MORE NAKED’.

IV.3. Signs of Femininity and their corresponding Colors

As we are informed by [Hutchinson, 1897], [Garnett, 1890], [Garnett, 1891], [Crawley, 1927], [Durham, 1979], [Dana, 1919], [Ivanova, 1984], [Orthner, 1975], [Treggiari, 1985], [Almalech, 1996], and by many others, that the main reason to hide the bride with a red veil (and all marriage actions and cloth) is the ritual impurity of the only “technology” for continuing the clan. Therefore, two ‘climbings down’ in one picture, in one situation, may be have to be considered as a romantic step to the “technology” plot. The most shocking ‘claiming down’, the third one, is the reversing of the traditional direction of the symbol of the bridal red shoes. Three ‘climbings down’, at very different symbolic levels, make from the ad an attraction.

There is no straight correlation between the marriage ‘preserving-reproducing’ meaning of the red color and all signs of femininity.

The only one common meaning here is ‘love’. The plot at picture No 34 stresses on this meaning or at least on an accidental dalliance. ‘Love’ is a normative non-color meaning of the term red in the Norm of free associations. The shoe as marriage symbol also includes the ‘promise for love’. What we observe is that the meaning ‘love’ is signed over the whole string of signs of femininity. The signing over depends on the context and the context of the context of the plot.

V. PICTURE No 35 — ONE MORE CASE OF INDEPENDENCE AND HIGH LEVEL OF EFFECTIVENESS OF THE SYMBOL

Picture No 35 shows one more case of independence and a high level of effectiveness of the symbol of the red bridal shoes.

A white necklace, red shoes taken off, and as a background black-white interior. This picture represents a reconstruction of a situation of consuming the first bridal night, when the festive clothing is taken off and the bridal couple is in the sleeping room. The first bridal night is too complex an experience to be described in a satisfactory way. It is very intimate and personal, but the traditional first bridal night, exploited here, includes desire, fear, hope, sex, love, new feelings, new knowledge for the husband, new knowledge on the own person, a successfully reached goal or eventual hate etc.

The Lie and Manipulation of this ad consists of the false claim proclaimed by the inscription in red MOMENTI YUKIKO — complex archetype experiences of the first marriage night can be given by a product of a company, but not by the marriage itself. Just buy YUKIKO artefact, and you even do not need to marry.

The utterance MOMENTI YUKIKO is decoded one-to-one as CONSUMING THE MOMENTS OF THE FIRST BRIDIAL NIGHT. The well-recognised synonymy by the clients, we hope, is well explained above.

Thus the social-sexual unit of the marriage is replaced by a product.

Finally, we can admit — it is a skillful advertisement, that exploits an universal symbol to manipulate the consumers to buy.

VI. NOTES ON THE BACKGROUND OF PICTURES No 33-35

The authors of picture No 33 build their message by matching the ancient symbol of the red shoe in harmony with the golden shades of the background. Therefore it looks like a horn of plenty and reminds the moral, social and flesh promises and richness of the Albanian groom's present — dunti.

Pictures No 34 and No 35 represent a black-white background. The mutual meanings of black and white that fit the plot of the pictures

are synonymous meanings of black and white at the norm of word-associations: 'official', 'official character'. Black's normative meaning 'severe', 'strict', 'strictness', 'severity', 'elegant', 'elegance', 'style', 'of style' are suitable. These meanings support the marriage suggestion of the utterance of the ad.

VII. CONCLUSIONS

1. Red/orange/yellow shoes are an archetype symbol of marriage, love and a groom's promise for securing the bride in their future life.

2. The status of archetype symbol ensures full recognition of the red shoes by the 'unconscious' of the consumers.

3. The full recognition (consciously and unconsciously) of the symbol allows "playng" with the symbol, and change some of its basic elements, for example to reverse the direction of "gifting" the red shoes.

4. A very important conclusion is that the power of the symbol of the red bridal shoes may be due to an implicit presence of the complete list of the signs of femininity. Therefore this symbol can be used in a free way, independently, without any figure of a woman, and with high effectiveness.

5. The implicit presence of the complete list of all signs of femininity at the symbol of the red bridial shoes is caused, and at same time illustrates the archetype status of this symbol.

6. All signs of femininity correspond to the traditional meanings of the red color at this compound symbol — 'marriage', 'love', 'promise for secure mutual life'.

7. The context of the plot of the advertisement signs over the string of the signs of femininity with the meaning 'love'. This meaning is mutual for both sign systems — the signs of femininity and the colors.

“WOMAN IN RED” OR WOMEN, FIRE, BLOOD AND DANGEROUS THINGS

Picture No 32 represents a woman in a red dress. CALL THE WILD is the appeal in yellow that comes from the superscription. Two elephants are in the background. The woman is bare-legged, standing on at yellow-orange soil.

The great and blind Stevie Wonder wrote the soundtrack to the movie called “Woman in red” in the eighties. We should not concentrate on the specificities of the color image for blind people, painters and regular color vision of persons as it has been done by E. Gerganov [Gerganov, 1981, pp. 141-149]. There will be no emphasis here on the methodology he used — Multidimensional Scaling Psychometrics of Similarity where Gerganov follows [Torgeson, 1972], [Shepard et al, 1972], [Green, Rao, 1972], [Gregson, 1975].

Obviously Stevie Wonder was read the script and he is a very talented musician. In any case a woman in red in the music culture now is a symbol of a love affair. If we follow the texts of the songs and the plot of the film, we can see serious differences. The movie shows a wild, animal hot type of love with bad consequences for the participants. The song version of the soundtrack is very popular and has its own life including also a gentle love. May be this is the reason why songs like “Woman in red”, “I just call to tell you that I love you” are much more popular than the movie itself.

Woman in red can be also a very ancient mark for high social status: “This flammeum is undoubtedly archaic, since it was also the daily ceremonial garment of the wife of the priest of Jupiter.” [Dana, 1919, p. 14].

The third possibility for a woman in red is to be a goddess: “According to Homer, Hera was also adorned with something very close to the shine of fire: Only once is yellow mentioned and this is the case of ‘saffron robed down’. The veil of Hera, that was ‘bright as the sun’, might have been yellow-gold.” [Abrachams, 1964, pp. 37-38] The ancient veil corresponds to a notion of woman in red, because “it must not be associated with the veil worn by the bride today, for it was not an accessory part of the bridal costume, but a robe in itself which covered the whole figure from head to foot.” [Dana, 1919, p. 14] For red, yellow and orange as translation and terms in the different languages see the notes at RED SHOES.

Of course the fourth possibility for a woman in red is the traditional marriage costume, where the red dress is a universal traditional, preserving the bride, attribute.

The fifth possibility for a woman in red is to be in the set of dangerous things as it is in the Australian aboriginal language Dyrbal.

I. MEANINGS OF THE RED COLOR

I.1. 'Fire' and 'Blood' meanings of Red

There are two sets of different meanings of the red color. The first set is motivated by fire, the cultured fire one, and the nature one. The meanings of the cultured fire are 'giving life', 'supporting life', 'security of the fireplace', 'security of the home', 'to secure health', 'to secure the reproducing power of the woman'. These meanings are world wide use at the symbolism of the red marriage artefacts. The other set of meanings is a semantisation based on the second prototype of the color red in the sense of E. Rosch — blood.

Blood usually points to dangerous matters. This means two things at first glance: First we should like to point out at one of the things that could be dangerous, but at the same time it is the string women and fire. All this in the bunch of senses is reviewed by G. Lakoff's book *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*.

Secondly, we should like to cite some crucial conclusions and quotations from Lakoff's survey.

As Lakoff shares "The title of this book was inspired by the Australian aboriginal language Dyrbal, which has a category, *balan*, that actually includes women, fire, and dangerous things. It also includes birds that are not dangerous, as well as exceptional animals, such as the platypus, bandicoot, and echidna. This is not simply a matter of categorisation by common properties, as we shall see (...)" [Lakoff. 1987, p. 5]

The same is the case of the semantisation of the colors — accepting non-color meaning as to the visual perception, as well to the natural language color terms — it is not simply a matter of categorisation by common properties.

"Color concepts are embodied in that focal colors are partly determined by human biology. Color categorisation makes use of the nature of the world plus human biology. (...) Color categories result from the world plus human biology plus cognitive mechanism that has some

of the characteristics of fuzzy set theory plus a culture-specific choice of which basic color categories. The Kay-McDaniel theory seems to work well for characterising the focal colors corresponding to color categories. But it does not work as well at the boundaries between colors.” [Lakoff, 1987, p. 29]

That’s why we speak about semantisation of the prototype for a color category. Blood as prototype for red is what we are interested in now. The culture-specific choice has a kern which is universal. The universality is due to the prototypes for red — fire and blood. There is no fire and no blood that are red, if they are not warm, hot or heat. The features hot/warm/heat and red unite the blood and fire as the kern of the sophisticated motivation for semantisation. The motivation is partly described in its complementary character of Lakoff’s comment of the Kay-McDaniel theory. The non-color kernel meanings of the colors are the result of the fact of mixture of human biology plus cognitive mechanism plus a culture choice. Thus the prototype theory of categorisation in all developed territories (biological, cognitive, logic, culture, natural language) serves well to our goals — to show some correlative relations between colors and signs of femininity.

“Color categories, thus, are generative categories (...) They have generators plus something else. The generators are the neurophysiologically determined distribution functions, which have peaks where the primary colors are pure (...) These generators are universal; they are part of human neurophysiology. (...) MacLaury shows, color cognition is by no means all the same across cultures. Nor is it by any means arbitrarily different across cultures.” [Lakoff, 1978, p. 30]

The plus something else pointed by G. Lakoff is what we are interested in.

I.2. Blood symbolism of the color Red

The case of the blood symbolism of red represents two main directions:

1. The usual blood is a symbol of ‘sin’, ‘primeordial sin’, ‘ritual unpurity’, ‘earthly matters’, ‘murder’, ‘flesh matters’, ‘aggression’. See Almalech, 2001a);

2. Sacral blood at the offerings brings ‘salvation’ and ‘purification’. See Almalech, 2001a)

Very good example of these two main strings of the semantisation and the culture of the blood gives the Old Testament. The second kind is marked at the Old Testament not till Passover. Until Passover the context and the situations mark blood symbolism of the first type.

The line 'soil/earth — man — Adam — red — Edom — blood' respectively '[adamaadam] — [adàm] — [adòm] — [edòm] — [dam]' is represented by one word root in Hebrew אָדָם [adom] — red color. The letters of the root are *Aleph* א, *Dalet* ד, *Mem* מ/ם.

The primeordial man is made by *soil* אֲדָמָה [adamà]. In Hebrew the word (common noun) for primeordial man is אָדָם [adàm].

Edom אֶדָם [edèm] is the brother of *Israel*. Once the brothers had different names — respectively — Esau and Jacob. Selling his primogeniture on the price of a *red, red soup* Esau is given a new name *Edom* — the *Red One*. The outspring of *Edom* became one of the greatest enemies of the tribes of Jacob/Israel. The whole story takes place in Genesis, 25:29-31.

We find the **first mention** of the basic color term for red color — [admoni] אֲדָמוֹנִי *redish* — in the Bible in Genesis, 25:26 where a description of the baby *Esau/Edom* looks alike. The term [admoni] represents the existence of an elaborately developed system for color terms — term [admoni] אֲדָמוֹנִי is a diminutive. Just as in the case of the white color term the author of the text shows the reader that the Old Testament should not be seen as a mirror of the historical development of Hebrew. See on the first appearance of term for white in the Old Testament in chapter **BLACK AND WHITE IV. THE “HARD” WAY OF THE OLD TESTAMENT**.

The word *blood* דָם [dam] is popularly commented as a symbolic representation of one of the punishments after the primeordial sin — the letter *Alef* leaves from *red* אָדָם [adòm]. The letter *Alef* is the first letter in the alphabet, being the first to represent the connection with God. It departs from this life-giving *red* אָדָם [adòm] and *man* אָדָם [adàm] remains without a direct connection with the Creator. That is why in Hebrew the word for blood is דָם [dam].

At the same time, there is one more term for red color in Hebrew, but this term is used **only** to describe the sacral artefacts that surround the Holy of the Holiness. The term is [tolaat shan] תּוֹלַעַת שָׁנִי, and the origins of the word here are linked with the term, as in Slavonic languages, with 'worm' תּוֹלַעָה [tolaà].

Thus in the Old Testament there is clear division between the blood-red and the sacral-red, whatever the functions of the blood at the offerings after Passover are. For more details on Colors in the Old Testament and National Mentality see in [Almalech, 2001 a/] [Almalech, 2001 b/] and Almalech, 2004. For the statistics of the biblical color terms see [Brenner, 1979] and Almalech, 2004.

The red color as a symbol of positive and negative meanings has its interpretation in the culture of Ndembu tribe from South Africa too. Within the blood itself Ndembu mark off all kinds of blood (blood of

animals, blood of mothers, menstrual blood, blood of murder) as good and evil powers. V. Turner stresses *the ambivalence of the red symbolism* [Turner, 1970, p.70].

Among the normative responses to the stimulus **red** in Kent-Rosanoff's test there is small group of blood-motivated phenomena which have very specific culture character. This small group can be named Spanish-Mexican — 'bull', 'toreador/bullfighter', 'bullfight/corrida', 'heart', 'signal'. To the Spanish-Mexican associations can be added regular semantisations for red — 'dangerous', 'death', 'died'. All of them have their motivation to the prototype *blood*. This Bulgarian semantisation of color red on Spanish-Mexican phenomena is a strong proof for Lakoff's *culture-specific choice*.

I.3. Fire symbolism of the color Red

Fire among Ndembu tribe in South Africa, just as in the Old Testament, is an attribute of the divine, of God, and part of the initial rituals: The "two large fires burning (...) are called Kalunga (that means God)". [Turner, 1970, p. 68].

The Old Testament plot very often connects different kinds of fire to the Creator. Very often the fire is the instrument of sacral purification. See [Almalech, 2001].

In folklore meanings related to cultured fire (the opposition to fire in nature, lighting) it is seen as 'giving life', 'supporting life', 'granting security of the fireplace', 'security of the home', 'secure the health', 'ensuring secure reproductive powers of woman'. These meanings are widely used in the symbolism of the red marriage artefacts.

Fire symbolism of red is common around the world at the passage custom of marriage, but very rarely at the passage custom of burial. The analysis [Almalech, 1996] shows that only military oriented societies and groups as Sparta [Alexiou, 1974, p. 17], Soviet Union, Hizbu`lah, Hammas chose red-orange-yellow colors for the body of the deseaced. The customary use of red-orange-yellow is at the marriage rite the protective-reproducing meaning of red takes place. It is essential to note that the category of Time has a very strong presence at the marriage — it deals with the future time. That is why the color red retranslates its actual availability as a protective-reproducing power in the long-lasting future times.

The red color can also denote fire in nature, lightning of the skies etc. thus the meanings of 'death', 'dangerous' are actualised.

I.4. Synonymous meanings of Blood and Fire

Symbolism of the color Red:

'Warm', 'Warmness', 'Love', 'Hate', 'War', 'Died',
'Death', 'Dangerous' Etc.

M. Gimbutas gives us a data on the meanings of red color in Old Europe. The term Old Europe includes a pre-Indo-European culture, from 6000-3500 B.C., situated at the Balkans, parts of present day Italy and the Mediterranean coast of Turkey. The main religion of this Old Europe is the Mother-Goddess. Gimbutas gives the meanings in this culture only for three colors — **black** = fertility, which is not equal to sexuality, **white** = death, and **red** = the color of life. [Gimbutas, 1989, p. 324]. It is quite possible in a culture where the main religious cult is the Mother-Goddess red color being the color of life. Motivation here is as motivation of mother's blood, as well as to the cultivated fire ensuring warm in the cold Balkan winters. The synonymous meanings of blood and fire symbolism of the red color are based on their common features — warm, hot and always red.

I.4.1. Antonymy Categories can be related as much to fire as to blood semantisations.

I.4.2. The norm of word associations shows that categories of all extreme human feelings are here as non-color meanings of the basic color term **red**: 'love' — 'hate', 'joy' — 'fear', 'life' — 'death', 'irritant' — 'pleasant/nice', 'irritating/teasing' — 'pleasantly', 'alarm/alert' — 'security/assurance/certainty', 'hateful/odious' — 'beautifully/lovely' etc.

The ambivalence potential of the color red is higher than the same potential of green, blue, yellow, white and black. The antonymous meanings of the color red take place much more frequently, i.e. at about 40 % of the whole list of meanings have their own antonym meanings. For example, 'many/much/a lot of', but also 'a little/a bit'; 'weakly', but also 'strongly'.

For the cold colors (green, blue, black and white) there is a dominant semantisation. For green, blue, and white the dominant meanings are for positive features, feelings and substances. For black — the negative feelings, substances and features dominate over the neutral or positive ones.

I.4.3. The lexical level. All pointed associative categories of semantisation mark the lexical level of color language on red. Every antonymous category of feelings stands apart as at the two poles. At the same time, the potential of the color red to express both poles of feelings shows a very specific feature of the paradigmatical organisation of the non-color meanings of the color red.

II. *CALL THE WILD* IS NOT A MARRIAGE CALL

This superscription calls for non-cultured matters — areas, territories, behaviour etc. In other words — the call is to the string of 'sin', 'primeordial sin', 'ritual unpurity', 'earthly matters', 'murder', 'things of flesh', 'aggression', but not to the religious obligations and laws that bring 'salvation' and 'purification'. As much as the dangerous meanings of the fire in nature are too dangerous, obviously, the wild should be connected to the non-color meanings of the blood prototype.

All of the blood-motivated meanings can be updated in this ad including the Spanish-Mexican ones plus fire in nature-motivated ones: 'warm', 'warmness', 'heat', 'danger', 'dangerous', 'death', 'died', 'strongly', 'strength/force', 'bull', 'toreador/bullfighter', 'bullfight/corrida', 'heart', 'signal'.

A nice decoding can be found in the meaning 'mistake' — may be the *CALL TO WILD* is a mistake...? At least, if this woman is not a goddess, the meeting in the Wild with a bull can be very dangerous...

III. SIGNS OF FEMININITY AND THEIR CORRESPONDING MEANINGS FOR RED

In the described context the existing signs of femininity are dominated of the main content message of the whole ad.

1. bashful knee band;
2. bashful naked legs;
3. sex demureness;
4. retreatism;
5. sex cover up;
6. sex display;
7. related stance;
8. self-belittlement;
9. shoulder bunching;
10. delicate ankles;
11. delicate wrists;
12. delicate neck;
13. softness;
14. tenderness;
15. sweetness;
16. vulnerability;

17. impishness;
18. high-spiritedness;
19. raunchness

All these are just bait to the way of earthly matters, sin, breaking in general social codes such as content and semantic relations of the whole context using the signs of femininity for reaching the main goal. The main goal is to pay attention to the consumer and to cause him/her to buy.

Assuming that this advertisement also calls for the meaning 'love' there is also an emphasis on the braking the relations with the culture. Once again the 'nature — culture' opposition takes place, but now in the part played by advertisement industry. Femininity and colors only are used as instruments to express the utterance of the picture.

IV. WORD ASSOCIATION DATA ON RED

The Kent-Rossanof's test of word association is a part of the methods used to make the following conclusion: "These studies of the conceptional categories in the language of children also reveal how unfortunately little we know as yet about the development among individuals that may assume superindividual properties." [Laffal, 1969, p. 174].

What we want to stress is that the high level of conceptualisation of the words of the natural language gives the possibility to widen the list of non-color meanings of the colors at the lexical level of the color language. The responses can be taken as non-color meanings of a color, and the responses draw a paradigm of non-color categories signed over a color. Kent-Rossanof 's test gives a picture of the linguistic consciousness and linguistic subconsciousness. The linguistic consciousness and linguistic subconsciousness present in a clear natural language form some archetype notions and images, based on the prototypes of the colors, but also some newer culture phenomena (the corrida one).

IV.1. Red on the national flags

What is more striking, is that the color symbolism at the national flags [Weitman, 1973] follows as the prototype of the categories for focal colors of E. Rosch, as well as normative associations. The normative associations by themselves represent a semantisation and cultured forms

of the prototypes. The meanings of the national flags follow the same route and the same semantisation — all of them can be found at the list of associations.

The list of flag color symbolism contains 51 countries from the political geography of the beginning of 70th [Weitman, 1973, 349-350]. The following words are key words for the decoding of the information of the national flags for the color red:

blood — Austria, Chile, Colombia, Cuba, Congo Kinshasa, Dominican Republic, Ecuador, Guinea, Libya, Malawi, Maldives, Mali, Portugal, Ruanda, Spain, Togo.

Absolutely dominant feature is that the **blood** “is shed for freedom”, “shed by patriots” or “shed by fighters for independence/freedom” etc.

bravery/courage — Bulgaria, Burma, Columbia, Iraq, Lesotho, Mali, Mexico, Philippines.

The dominant feature is that the **bravery/courage** is of the “arm forces”, and the implicit semantics is of **bravery/courage** in the battles for independence/freedom.

war — Afghanistan. (of course, against the aggressors).

fire — Chad, Dominican Republic.

sun — Gambia, South Korea, Trinidad & Tobago.

revolution (communist type) — USSR, Communist China, North Vietnam, Yemen. It is simple to see in the Communist revolution the blood shed by the people, but also a “shining” ideal. The meaning revolution` in the flags of the ex-communist countries correspond to the responses ‘Communist’ and ‘political partiality’.

The only one meaning that do not exists in the list of responses is ‘soil’ standing for Dahomey. This symbolism may also correspond to the Old Testament line of ‘soil/earth’-‘man’-‘adam’-‘sin’, but may also be ‘productive power’. It sounds very eccentric, but there are no further explanations what shade of semantisations the `soil` was given by the state of Dahomey.

It is no surprise, that all these words are part of the normative responses to the stimulus **red** in the Bulgarian norm for word associations. May be one should ask oneself HOW DO THE TESTED PERSONS IN 1996, AT AN EMPLOYMENT EXCHANGE BUREAU FOR SKILLED WORKERS KNOW ABOUT THE COLOR SYMBOLISM ALL OVER THE WORLD?

The normative associations to the term **red** are:

IV.2. Normative Word-Associations responses to the stimulus Red

Translation of the Bulgarian word into English
KERN
wine
blood
bloody
fire
fiery
warm
warmness
heat
to burn
strongly
strength/force
vivid/bright
vividness/brightness
sun
sunset
adj. light
n. light
love
loving
beautiful
beauty
joy/happiness
dangerously
danger
mistake
nerves
bull
toreador/bullfighter
bullfight/corrida
heart
signal

NUCLEAR
shining
intrusive/obtrusive
irritant
irritating/teasing
pleasant/nice
pleasantly
provoking
many/much/a lot of
little/a bit
dynamics
alarm/alert
confidence/certainty
security/assurance/certainty
weakly
strongly
power/might
good looking/nice
excitement/thrill
truth
bad
mirage
disturbance/confusion
bravery/courage
personification/embodiment
war
died
death
tragedy
gay/jolly/cheerful/merry
malice/spite
hateful/odious
beautifully/lovely
anger/wrath
anger/rage
fury/frenzy

fresh
gold
to vibrate/to twinkle
choppinness/rough
passion
passionately
aggression
rudeness/roughness
pain
emotion
emotionality
significant
positive
forbidden
image
fire/blaze
attention
impulse
political partiality
white/red hot
glow
to run
menstruation

Responses as 'impulse', 'forbidden', 'aggression', 'choppinness/rough', 'emotion', 'passion', 'alarm/alert', 'irritant', 'danger', 'provoking', 'sranth/force' can be used as non-color meanings of the red color. Every of these non-color normative meanings of red represent a decoded commentary that is quite appropriate to the complete utterance of the ad in picture No 32.

V. COLOR LANGUAGE

The color language is subordinated to the following speculations:
 “Efforts to define universals of language content assume that the universals approximate major experimental or cognitive processes within

the individual, which are represented or evoked each time he uses or hears a relevant word.” [Laffal, 1969, p. 162]

“One such modern attempt is a conceptual scheme of the French language devised by Hallig and Wartburg (1963). These authors believe that the meaning of a word is made up of several components, of which one is a logical universal or general conception. In addition, there are secondary meanings (which they exclude from their analysis) involving subjective associations, feeling tones, and transient connections. They believe that while the meaning of a word may change with particular circumstances, the logical universal is durable conceptual presentation, implicit in the word, which does not change.” [Laffal, 1969 p. 162]

“Hallig and Wartburg assert that in classifying words they assume the standpoint of the gifted average individual observing the world with a prescientific, naive realism, and that their groupings of words reflect the conceptional cognitive groupings which occur intuitively to such a naive observer. Nevertheless, their scheme is highly logical and tightly organized into a hierarchical structure.” [Laffal, 1969 p. 162]

The last quotation must be commented from the point of view of the gifted average individual. Concerning the color issue and the prototype theory in E. Rosch’s edition we know; that there is no need of the gifted average individual, but every individual all over the world builds the notion and image on focal colors of the basis of the extralinguistic knowledge on the prototypes.

We must stress that the meaning of a word-color in the color language “may change with particular circumstances”, but that “the logical (we should add – the neurophysiological and psychological too) universal, which is durable conceptual presentation”, and “does not change” is the prototype of a color.

Therefore the color responses among adults organise a “conceptional cognitive groupings which occur intuitively.”

We can also see that the child level, i.e. at the level of child color responses are dominated by giving to the stimuli color the contrastive type association – black as the response to white and vice-versa (“In the case of color responses, many of them frequently give white as the response to black”). [Laffal, 1969, pp. 161-171], [Pitcher, Prelinger, 1963], [Palermo, Jankins], [Carroll, Kjeldegaard, Carton, 1962]. The situation with the adults is different. “Responses to a relatively small subset of stimuli which tend to evoke opposites” [Carroll, Kjeldegaard, Carton, 1962], including “color responses”, has been replaced in the linguistic associative responses by adults-responses representing a wide developed associative system, with category status, based on the semantisation and cultured of the prototypes of a color.

V.1. Color and Sexes. The Syntactic level of categorization

One can get an impression that the color red is the color of the woman. It is a false impression. There is no fixed correlation between the colors and the sexes.

In [Almalech, 1996] many examples of the falseness of such impression are given and some of them are as follows: 1. The so called “reversing the values” at the marriage flag, where once red denotes the earthly features of the females, but at the flag the red color denotes the earthly features of the males; 2. Three colors at the calush-flag can denote different features of the male. See also [Kligman, 1988].

Turner formulates a very supportive conclusion: “There is no fixed correlation between the colors and the sexes. Color symbolism is not consistently sex-linked, although red and white may be situationally specified to represent the opposition of the sexes.” [Turner, 1966 a/, p. 49], [Turner, 1966 b/, p. 61]

The color language exists in a very similar form in modern society and keeps in use the syntactic and semantic of white-red compound. Let us repeat S. Weitman’s observation on white-red compound in our day national flags: “Moreover, the official meaning of White and the high frequency with which it appears on national flags suggests that it may be best understood in conjunction with Red, with which it is associated in one out of every two flags. Whereas, as we have seen, the nation uses the color Red to exhort the people always to be ready for war and to make supreme sacrifices, it simultaneously uses the color White to reassure them that this perpetual preparedness is made necessary by the greed and aggressiveness of OTHER nations, not by its own greed and aggressiveness. For, so the people are taught to believe, their own nation is profoundly peace-loving and friendly, and it desires nothing better than to have good and harmonious relations with its neighbours. If only those neighbours felt likewise...” [Weitman, 1973, p. 354]

It became very clear now that the white-red compound is a grammar and semiological feature of the color language. This compound represents the syntactically organised semantic union, denoted by the two categories but the two colors are in relation of opposition. This opposition is always “situationally specified”, or we can say — context dependent, and in the terms of Jielmslev — connotative semiotics.

Thus it will be a big mistake to sign over the red color only femininity.

VI. CONCLUSIONS

1. The superscription “CALL THE WILD” in the ad actualises the following meanings of red: ‘rudeness/roughness’, ‘aggression’, ‘irritant’, ‘danger’, ‘provoking’, ‘emotion’, ‘death’, ‘bad’, ‘warm’, ‘excitement/thrill’, ‘dynamics’, ‘impulse’, ‘forbidden’, ‘choppiness/rough’, ‘love’.

2. There is no correlation between the signs of femininity and the actual meanings of the color red.

3. The superscription “CALL THE WILD” and the plot of the ad govern the possibilities of correspondence between the signs of femininity and the meanings of the red.

4. If we accept any correspondence between the signs of femininity and the actual meanings of the color red (given in 1.). This correspondence should follow the word *balan* from the aboriginal language *Dyirbal* — women, fire, and dangerous things, also birds that are not dangerous, as well as exceptional animals, such as the platypus, bandicoot, and echidna.

5. The color red at the ethnographic and folklore archetype do not permanently denote femininity. The color red is not consistently sex-linked, although red and white may be situationally specified to represent the opposition of the sexes.

5.1. The white color also can denote the femininity. The color white can denote the femininity only at a compound with another color (usually red), where the another color denotes the opposite sex.

5.2. The opposition at the color compound is always situationally specified, or we can say — context dependent.

5.3. To break the folklore archetype color compound, containing an opposition, on advertisement No 32 means to build a polysemantic, ambiguous, message. This message can mean:

5.3.1. The shocking effect of the ruining of the archetype (at subconscious and conscious level) of the intention is to keep the attention of the consumer.

5.3.2. The woman in red is expected to be very active and aggressive to find the archetype white male opposition.

5.3.3. To be active and aggressive to find the archetype white male opposition, means to consume at the subconscious level of the consumer the categories from the actual list of meanings of the red color (‘rudeness/roughness’, ‘aggression’, ‘irritant’, ‘danger’, ‘provoking’, ‘emotion’, ‘death’, ‘bad’, ‘warm’, ‘excitement/thrill’, ‘dynamics’, ‘impulse’, ‘forbidden’, ‘choppiness/rough’, ‘love’).

5.3.4. The signs of femininity serve the psychological search for the white opposite, and at the bottom line — to keep the attention of the consumer.

5.3.5. The woman in red could be a goddess that rules the wild.

MAIN CONCLUSION FOR RED: To break an archetype image and complex symbol, containing red color, is used by the advertisement industry to keep the attention of the clients at the subconscious level. The signs of femininity play additional role in this process. All signs of femininity are vulgarised to the low-minded sexual dimensions.

THE PARADISE

GREEN AND GOLDEN APPLES – PICTURE No 12

As much as the apple has a wide spread usage in the advertisement industry it will be an object of our special attention here.

Picture No 12 is an advertisement of the soap Safeguard in fragrance of green apple. It represents a naked woman surrounded by green apples. She has a white towel around her waist. For decoding the suggestions of the picture we should know what the meanings of the apple as a symbol, the meanings of green and white, and the existing signs of femininity are.

It is useful to know a little bit more about the green apple as a symbol. Here the usefulness consists of a attempt to decode an advertisement use of an ancient symbol, and the eventual suggestion of this ancient symbol over client`s subconsciousness and consciousness.

I. THE APPLE AS A SYMBOL

I.1. Is the apple the fruit of the Tree of Knowledge?

The story of the primeordial sin after eating of an apple from the tree of the knowledge is very famous. The Hebrew text of the Old Testament does not claim that the fruit of the tree of the knowledge is exactly an apple. The expression used in Hebrew is “**from its fruits**” — [mi-pirìò] מִפְּרִיָּו — but there is no use of the term apple. “Indeed, the old Jewish tradition has never heard of the apple tree as the tree of knowledge which brought to humanity such pain and such greatness. The old scholars who worried about the botanical definition of this tree and its fruit ended up with only three possibilities: the vine, the fig tree and the citrus, but were

put to shame by the prevalent and morally impressive explanation that the Torah did not give the tree a name so as not to humiliate it. (Bereshith Rabbah 15, § 7; see also the forbidden fruit and its nature in L. Ginzberg The Legend of the Jews V (1925) pp. 97-98.)” [Scholem, 1979, p. 68]

“The Kabbalists’ apple symbol was probably taken from the Song of the Songs, in which (2-3) the lover is praised “as the apple among the trees of wood, so is my beloved among the sons.” According to the Kabbalists and their mystic interpretation, this beloved, whose relationships with God is praised in the Song, is the Shekhinah as the last sefira. Already Ezra ben Salomon from Gerona, as the first such commentator, writes: “He compares the glory (i.e. the Shekhinah or the last sefira) with apple which has many colors”, and his colleague Azriel definitely mentions white, red and green and declares them to be the “basic colors”. See Vajda, *Le commentarie d’Ezra de Gironne sur le Cantique des Cantiques*, Paris, 1969, p.69; 1969, Azriel, ed. Tyshby, p. 36; Zohar I, 85a; II, 122a and III 285b.” [Scholem, 1979, pp. 68-69]

But the apple is a famous representative of “its fruits” — [mi-pirid] מִפְּרִי. May be the bad reputation of the apple is inscribed in the biblical story from pagan Greece, despite the fact that the apple was a symbol of marriage and love in ancient Greece at the same time.

“ERIS was the goddess of discord, who threw the apple onto the assembly of the gods inscribed “for the fairest”. It was claimed by Hera, Athena, and Aphrodite. The judgement of Paris in favour of Aphrodite led indirectly to the Trojan War.” [Bell, 1982, pp. 9-10]

The positive reputation of the apple is beyond any doubt even in ancient Greece. The golden apple appears frequently in the Greek mythology and always with a similar meaning. [Bell, 1982, pp. 9-10]. The golden apple is a marriage and divine marriage symbol. See [Almalech, 1996].

I.1.1. The apple field as a Jewish symbol of femininity. The apple field is a symbol of the last, tenth, sefira Malkut/Shekhinah at the doctrine of the tenth Sefirot in the Jewish mysticism. The symbolism stresses of this apple field as a symbol of the femininity seen as active power:

“The various kinds of apple trees which can bear also separately red, white or green apples, form all together the “apple field”, which mainly the book of Zohar and the poetry of the Kabbalists made into a widely known and particularly popular symbol of the Shekhinah; since in this image the receptivity of the field as a female symbol is united with activity which, dialectically speaking, is contained even in the receptivity and produces the various powers of the apple”. [Scholem, 1979, p. 69]

As we can see the apple is a female symbol united with activity.

I.1.1.1. Male and female at the same time? The basic name of the last, tenth, sefira is Malkut (in Hebrew Malkut is feminine gender), which means Kingdom. The additional name of the same sefira is Shekhinah, which means dwelling Presence of God.

Scholem recalls that Zohar says: The bow is the 'life of the worlds', the cloud is the 10th sefira Malkut which is the feminine principle of the Shekhinah and that is the meaning of "I have set my bow in the cloud" (Gen. 9:13"). [Scholem, 1979, p. 70]

How can we understand that the 10th sefira is both — a feminine principle of Malkut and a masculine principle of Shekhinah? It seems not very clear, if we remember that this is the last of the tenth of sefirot. The sefirot are the first creations of the Creator. They consist of light and of shining letters of the Hebrew Alfavit. The light, respectively, the colors and the letters are not the light and the letters of our three-dimensional world, but at a cosmic level. They can not be "caught" by the human sensuality. The sefirot can be compared to the first Ideas from which everything sprang out. In this sense they include everything.

It is very edifyingly that one and same object can have different meanings, symbolised by different colors.

Out of this logic, the name *Shekhinah* is a special one. It stands for 'Presence of God' and is connected to the blue color:

"My mishkan is Shekhinah. Both words have the same root: shkhn, "to dwell". Shekhinah is God's Indwelling Presence who accompanied Israel through the desert in the mishkan. (...) **My mishkan is My mashkon.** The Midrash invents this play of words. The Tabernacle constructed by Israel in the desert and the Temple in Jerusalem are both referred to as mishkan, the dwelling place of God. But each is also a mashkon, a "pledge" offered by the people as a guarantee of their loyalty and observance of God's commands. "If they sin, the holy temple will be seized on their account, as it is said: 'I will place my mishkan in your midst'." [Matt, 1983, pp. 271-272]

Scholem recalls the meaning of blue color at the cloth of the Israelites and semantics of Israeli flag:

"The Torah commands the wearing of the ritual fringes (tsitsith) or tassels on the garments of the Israelites, (Numbers, 15:38): "They should make tassels on the corners of their garments throughout their generations, and put upon the tassel of each corner a cord of blue." As specifically stated, their purpose is to induce men to gaze upon them, which will bring to mind all the commandments of God, and so will lead to the fulfillment of those commandments. This gazing, as the Talmud notes (Tractate Menachoth 43b.) leads to meditation and meditation leads to action. Purple blue amongst the other white tassels which, according

to tradition, usually consist of seven white and one blue tress, must have therefore had a particular meaning which pointed to the divine origin of these commandments. A Talmudic tradition from the second century explains this. "To him who keeps the commandment of the tassels (and recognises the blue therein) it is as if the countenance of Shekhinah (the divine presence) were revealed to him." [Scholem, 1979, p. 90]

The blue color here is connected to the Old Testament description of a clear sapphire seen by Moses, Aaron plus 70 elders of Israel at the mount of Sinai [Exodus, 24:10]:

"And they saw the God of Israel, and there was under his feet as it were a pavement of sapphire stone, like the very heaven of clearness."

The same Glory of God was revealed only to Ezekiel in Ezekiel, 1:26)

"And above the firmament over the heads was the likeness of a throne, in appearance like sapphire".

"From this union of white and blue of the tassels, in the conscious return to Biblical symbolism, the blue-white color of the Israeli flag emerged." [Scholem, 1979, p. 92]

In a popular talmudic comment to the whole Tabernacle, God said to Moses:

"Do not think, that the goal is to build the outside of the Tabernacle, but do know, that my main intention and desire is at the building the Tabernacle and all attributes to allude to you to fear from the Tabernacle and to build yourselves as a attributes of the Temple. Your actions should be like the image of the Tabernacle and its attributes, all of you should be holy, and ready to receive the device presence at yourselves." [Parasha Terumah, to Exodus, 25:8-9]

Let us summarize — blue should be considered here (at the 10th sefira) as masculine power which denotes the presence of God at the Tabernacle, at the Temple, and at the behaviour of every Israelite by observing the commandments.

Finally the blue color at the 10th sefira can be also considered as masculine power and connected to the Tree of knowledge.

"But it is also the dark power of the Shekhinah, symbolised by the blue, in which the ambivalence of her nature is most drastically expressed. She is not only the Feminine as genetrics of life but has also a destructive, deadly element. The Zohar defines her as the tree of knowledge of good and evil — not only in contrast to the tree of life, which contains the generating powers; but the tree of knowledge has, according to the biblical tale, a deadly aspect as well; it even becomes a "tree of death" (...) The blue light is intimately linked to its matter substratum even while destroying it. But it is exactly this double function which renders possible its constantly

renewed transformation and sublimation into the white light, in which foregather all the other aspects of the Divinity.” [Scholem, 1979, p. 76]

What we learn from Jewish symbolism is very edifyingly about the features of color language. Once the tenth sefira is blue with the meaning of God’s presence on earth and human life. Secondly the same color stands for the Tree of death. In both cases it is masculine power. In the third place the tenth sefira denotes the Feminine and the apple field symbolised by green, white and red colors. The feminine symbolism is not connected to the the Tree of death, but to the feminine as generatrix of life.

I.1.2. Popular Jewish symbolism of the apple. The popular Jewish New Year symbolism of yellow-red or even green apple stands for the everlasting expansion of the Jewish nation — equally, and to all directions.

I.1.3. Apple as a round object. The Jewish and the pre-monotheistic Mediterranean ritual meanings of the round objects are ‘salvation’ and ‘bringing divine life’. See [Goodenough, 1964, pp. 79-83].

I.2. Green apples as a Balkan symbol

The green apples are used at the passage custom of burial, especially at the child-burials.

Durham draws the conclusion after giving some highly emotional examples from Montenegro, North Albania, Macedonia, and Serbia:

“Golden apples belong to marriage; green ones to funerals, death, and grief.” [Durham, 1979, p. 221]

It is a highly emotional conclusion that is only partly true.

Kligman provides the key of decoding the symbol of the green apple when she cites and comments the text of a lament song from Romania:

*“When you leave the yard,
Leave your longing there for me,
So an apple tree may grow.
The little tree will produce apples
So that we will not forget you.*

Apples are symbol of love. The productivity of the apple tree reproduces the regenerative cycle between death and life and symbolically denies the death of the deceased whom it commemorates. Without memorials, traces of the deceased are erased from cultural memory. It is in the interest of the living to keep dead, and therefore themselves, eternally alive.” [Kligman, 1988, p. 196]

Kligman's comment consists of some key words of semantics of the color green — 'eternally', 'alive', 'productivity', 'reproduces', 'regenerative cycle between death and life', 'love', 'cultural memory'.

I.3. The Golden apple

The golden apple is a marriage and device marriage symbol of Greek origin spread among South Slavs and the Greeks. At the end of 19th century and until the middle of 20th. century it was a very popular practice among the Christians of different nationalities at the Balkans. At that time the wide spread common meaning and usage of the golden apple was pure social — the price for the bride. Usually the apple is adorned with golden coins and hoisted on the wedding flag. See [Ivanova, 1984], [Ivanova, 1992], [Sanders, 1962, pp. 170-171], [Lodge, 1941, p. 195], [Durham, 1979] and many others.

I.3.1. Meanings of the gold are well known and they are universal for poly- and monotheistic cultures and traditions. It is a symbol of moral purity, united with the immortality, the divine sources, the glory and eternity [Averintcev, 1974, p. 51]. I. Marazov, analysing the Thracian Golden people formulates the meaning of gold:

“Everything proves that before entering the king's ideology, this metal had a pure mythological sense — it has been a sign denoting the hereafter. (...) The archaic consciousness is orientated to a system of values established by the mythical heroes at a point before Time existed, i.e. in “that” sacral space-time point when the cosmos had been formed. (...) Golden artefacts used at the burials and other rituals became gold pass-words to the hereafter.” [Marazov, 1994, pp. 9-12]

According E. Goodenough the apple, as a round object amongst Mediterranean cultures from pre-monotheistic times, is a special ritual symbol, and it had been adopted by Jewish tradition with the same meanings — 'salvation' and 'bringing divine life'. See [Goodenough, 1964, pp. 79-83]

Accepting Goodenough's point view we can declare that gold and apple double one and same meaning. Obviously the Golden apple is a compound symbol where the meanings of the gold and the symbolism of the apple are doubling one and same semantics. See [Almalech, 1996]

Finally the adoption of the Russian tsars of the practice of marriage Golden apple shows respect to the ancient symbolic character of the golden apple:

“Gibbon was unaware that not only Russian tsars, but Balkan peasants, gave apples to their brides, and have never ceased to do so.

In my time the Golden Apple in Montenegro was usually an orange. But that was modern innovation. A generation ago the apple was made golden by sticking a ducat or other golden coin in it and represented the bride-price; and as the bridegroom never choose his bride, but had to accept the choice of the heads of his family, it was his father who gave the girl the apple.” [Durham, 1979, p. 239]

II. MEANINGS OF GREEN

II.1. Normative associative meanings of Green

If we take a look at the kernel and neutral parts of the Norm of free word-associations, we can see that most of the key words mentioned by Kligman are here too:

II.1.1. Meanings of Green differ from White, Blue and Signs of Femininity

Translation of the Bulgarian word into English
cold
coldness
fresh
freshness
relief
tiredness
life
alive
relaxation/rest
to refresh
young
youth
hate
coolness
hard/solid
rest
cheerfulness/liveliness

inexperience
worries
anger
health
hope
success
luck

II.1.2. Meanings of Green common to Blue and White

GREEN
clean/pure/immaculate
freedom;
tenderness/delicateness
beautiful
space/expanse
calmness
breadth/borderness
joy/gladness/delight
glad/joyful/joyous.
good-looking

At the kern of the norm are the following words for the prototype of green: 'grass', 'tree', 'meadow', 'field', 'flower', 'forest', 'plant', 'greenery', 'leaf', 'leaves', 'foliage', 'bush', 'park', 'vegetation', 'nature', 'mountain', 'will ripen', 'spring', 'fragrance', 'plant', 'onion', 'snowdrop', 'branch', 'nature', 'pine-tree', 'alder-tree', 'oak-tree', 'liana', 'jungle', 'cucumber', 'cabbage', 'peas', 'lettuce', 'tomato', 'chlorophyll'.

II.2. Meanings of Green on national flags

In the list of symbolic meanings of green given by S. Weitman [Weitman, 1973] we can recognise some key meanings which correspond to the Norm of word associations and to the religious and mystic religious semantisation of green: 'freedom', 'prosperity', 'Muhammad's favourite color', 'Muslims', 'plants and trees', 'tropical plants', 'forests', 'farming', 'forests and farms', 'agriculture product', 'agriculture', 'fertile part of

the country', 'color of paradise', 'desire for growing things', 'vegetation', 'hope'. The semantisation is based on the prototype for green color — the plants — but also on the Islamic religious notions and images.

II.3. Religious and Religious-Mystic meanings of Green

II.3.1. Old testament facts and meanings. In the Old Testament the first basic color term is not for black or white, neither for red, but Green. First two uses of the color term for green color — קִנָּוּ [ièrek] — are for different plants — grass, trees, or verdures — Genesis, 1: 30, Exodus, 10:15. This comes to correlation to the prototype of the green color in the sense of E. Rosch. The hypothesis of Berlin-Key [Berlin, Key, 1969] is thrown out by the text of the Old Testament, if we consider the text as a document of the historical development of Hebrew. Fortunately, there are many serious reasons to accept the dominance of the educative component of the text, but not the historical evidence. On the semantisation of green in the Pentateuch see [Almalech, 2002]. On the color semantisation at the Pentateuch see also [Almalech, 2001a/], [Almalech, 2001b/].

II.3.2. Jewish religious-mystic knowledge on green. Spanish Kabbalist Joseph Gikatilla, XIII century, relates the color of the greenery on Earth to the influence and energy that falls down on Earth from a *Hessed* (Glory, Mercy), seen as a green Sefira. *Hessed* is the fourth of the tenth sefirot. The first is the highest — *Keter 'el'yon* (*Crocun* — *Crown*); the second one is *Khokhma* (Wisdom); the third is Binah, the faculty of Discernment or intelligence. See [Scholem, 1979, pp. 71-72]

“However (...) the result is green and this, according to the author, is the reason why in the nature green is the main color: because it represents the action of the sefiarah of Grace, *Hessed*: the freely outpouring, generously giving power of God in the visible creation: “Earth’s robe” is not white, but green. When nature wilts in autumn, because the severity takes over and “the channels are interrupted” through which the created world communicates with its sources in the world of sefirot, the leaves fall and the plants wilt; but the dew conveys to them still some of the white power, which comes down from the very top, though only in drops. Of course some channels never break down from the very top, though only in drops. Of course some channels never break down, and therefore we have evergreen trees and bushes. As in the *Khokhmah* appears for the first time the moment of creation and demise, of “to be or not to be”

in the dialectics; just so all nature's various shades of green derive their strength from the influence of *Khokhmah* on this sefirah of creative and generous grace or love (*Hessed*). On the other hand, the next sefirah, the stern judgement, takes its power from the red of the sefirah Binah and therefore becomes an absolute red, as seen in the burning fire. Whereas the fire destroys, "all things" — says the author — "exist through the Green." [Scholem, 1979, 71-72]

Scholem concludes that the author of this symbolism of the sefirot is Joseph Gikatilla from the text of "anonymous *Mysterium of the Colours according to their Kind*, which survived in a Munich manuscript — [Cod. Hebr. 305, leaf 59b-62b] — The authorship can be deduced from a close relationship of style and many details, particularly at the beginning and at the end, to Gikatilla's *Sha'are Orach* and his other works." [Scholem, 1979, p. 71]

Moses Cordovero also sees green color at the color compound of the sefira Binah: "Binah is not only symbolised by leek green, but also by the yellow of egg and red white." [Cordovero, 1591, § 2.] See Scholem, 1979, p. 107.

Whatever the degree of abstraction in this symbolism, it is striking that the green color is connected to the prototype of the color green in the terms of E. Rosch — the plants. Gikatilla's conclusion "FIRE DESTROYS ALL THINGS", yet "ALL THINGS EXIST THROUGH THE GREEN" is essential. It simply means 'life', 'alive' as a basic meaning of the green color. At the end of 20th century we observe 'life', 'alive' as a kernel meanings in the norm of word associations.

The Old Testament first usage of the basic color term is for green, and runs against the pure diachronical view on the text of the Bible. We should have black, white and red first, but not green in pure historical order as Berlin and Kay have shown. The first three of the usages are related to different plants, i.e to E. Rosch's prototype of green.

II.3.3. Islam religious-mystic knowledge on the color green. If we take a look at the Islamic mystical doctrine of the Sufi, we shall see meanings as 'eternity', 'hope'. It is important to know that every well educated traditional Muslim architect should pass the degree of Sufi (Islamic mystics), where he learns the meanings of the colors and the symbolic strings corresponding to the color.

"The System of Four Colors. Four as a number, and as a square in geometry, reflects the conceptual configuration of the Universal Soul manifested as the active qualities of nature (hot, cold, wet, dry) and the passive qualities of matter (fire, water, air, and earth). The quadrants of the day, the quarters of the moon, the four seasons, and the four divisions of man's temporal life are secondary reflections of this system.

In vision, the primary colors are red, yellow, green, and blue. These four colors correspond to the four qualities of the Universal Nature and the four elements of matter. Nature, the active agent towards matter, initiates the temporal creative process and determines the rhythms of inner (*bātin*) and the outer (*zāhir*) aspects of all being. Through the system of the four colors, man establishes sensible correspondences with the various aspects of this inherent energy of nature that is continuously in search of a state of equilibrium analogous to its primeordial state of order. (...)

The complement of red is green, which exhibits the opposite qualities of coldness and humidity. Green characterises water, superior soul, passive, contractive, and soulable qualities. Cyclically, it is evening, fall, and maturity. (...) Green is viewed in Islam as the superior of the four colors because it embodies all of the others. Yellow and blue join to form the balanced mixture of green, and its after-image is red. Green is hope, fertility, and eternity with its inherent dimensions of past (blue) and future (yellow), and its opposite, the present, seen as red.” [Ardelan, Bakhtiar, 1973, pp. 48-50]

Which comes to show that through a color we can denote the categories of Time, soulable qualities, coldness, humidity, water. If we make our verification to the norm of associations we can find 'coldness', 'coolness', and some 'soulable qualities' as 'hope', 'joy/gladness/delight', 'glad/joyful/joyous', 'cheerfulness/liveliness', 'tenderness/delicateness calmness', 'freedom', 'anger', 'relief', 'relaxation/rest', 'luck', 'success', 'health', 'worries', 'inexperience'.

If we take a short look over the applied meanings of green of Islam, at the valley of Jordan River once again, we shall find the meaning 'life'.

The meaning of 'freedom' in a social and psychological context occurs in the social milieu of the Ottoman Empire.

II.3.4. Islamic funeral application of the superior color green.

II.3.4.1. The clothes of the deceased. In her detailed description of the muslim`s clothes of the deceased (men and women) from the river Jordan valley, H. Granquist [Granquist, 1964, pp. 58-63] sums up the meanings of white-green cloth: “The Green is the Muslim color, the color of life, in this connection the color of death. Green is also the color of innocence. When Alya used the expression “my father’s house is green” she means to say that the honor of the family was blameless.” [Granquist, 1964, p. 63]

II.3.4.2. The garments of the mourners.

F. Davis informs us that the color for the clothes of the mourners in the Ottoman Empire also were green: “Every one ran to be properly dressed to accompany the corpse. The married women covered themselves in green.” [Davis, 1986, p. 272]

It is no surprise than that according the laws of the Ottoman Empire “They forbade the Jewish woman to wear any green garment (...)” [Juhacz, 1990, pp. 120-171].

“The prohibition to wear a certain color represents an opportunity to clarify the colors considered by the Ottoman Turks as a sign of power and freedom. From this data on Turkish decrees it is clear that the secret mystic knowledge possessed by the Muslims, which we mentioned, was the last word of the vogue in the Alexandrian Kabbalah school and, was the basis of those state decrees.” [Almalech, 1996, p. 66]

III. KABBALAH, ALCHEMY, FOLKLORE, AND ADVERTISEMENT

We should draw the line between theoretical and applied Kabbalah and Alchemy. What we are interested in is the theoretical aspects of Kabbalah and Alchemy.

“Alchemy in the Islamic tradition is basically a cosmological science of Alexandrian origin and a branch of the Hermetic tradition.” [Ardelan, Bakhtiar, 1973, p. 134]

“Through the science of alchemy man associates himself with the temporal creative process. Alchemy has a twofold aspect. On the one hand it is the science of the transformation of the soul of man; on the other, through the traditional arts and crafts, it is a science concerned with the essences and the processes of nature.

Traditional man participates in the creative process through the process of the transmutation of matter, the taking back of matter to its state as “hidden gold”, as it were. (...) The mystic seeks the transformation of his soul. The method is one of reaching a state of purity and then internalising it. Colors become an orientation for the mystic, the means by which he judges his level of realization. He is beyond time, only the world of colors provides for his direction and orientation. After a rigorous discipline, he achieves a balance and through the alchemical methods of expansion, contraction, fixation, and solution his soul is transformed.” [Ardelan, Bakhtiar, 1973, p. 50]

It become clear now, that the alchymic/mystic can not find a chemical formula for transforming any metal into gold and to build a plant for industrial produce of gold... Somebody can make material gold as much as grams of hidden gold he succeeded to gain in his purity. And the hidden gold is the state before the primeordial sin...

“Even though the color symbolism of the Kabbalah grows out of biblical and Rabbinical motives, certain cases are worth citing. The symbolism of the Kabbalah saw in creation the pulse beat of the hidden life of the divine; in this way they established theosophical meditation on the events and processes which determined the life of this divinity, and also on the natural realms of his creation. It was actually out of the latter realms that they could create symbols through which the abstract could be described with the aid of parables. One thing played a decisive role in this context. Contrary to the rationally grounded medieval Jewish philosophy which emphasized the transcendence of God, mysticism discovered in him a domain where his hidden Being revealed itself through symbols and presented itself to meditation in the form of ten degrees of his manifestation or emanation. This meditation examined even in its most physical forms the power of this life continuously at work in creation. That was the realm of Sefiroth that in itself belongs to the divine, indeed, even creates its own secret life, but at the same time contains those laws and harmonies which are repeated in the universe, constituting its rhythm. It is therefore natural that the colors also play an important part in describing processes in the world of Sefiroth: they were inserted into Kabbalist symbolism which developed with such power and influence in the thirteenth century.” [Scholem, 1979, p. 100]

III.1. The Prototype of Semantics, Pragmatics, Content and Cluster analysis...

There are some methodological statements of some of the Kabbalist which can be considered as a prototype of some modern approaches and methods. “Cordovero differentiates three aspects from which the highest Sefira can be seen. In relation to its source in divinity, it can be called black, in relation to itself it is colorless, but in view of its manifestation in the lower Sefiroth it represents “the highest degree of white”. [Scholem, 1979, p. 106].

In this approach of Moses Cordovero we can recognize: 1. The pure lexical meaning seen as component analysis (in relation to itself); 2. The functional approach (relation to its source in divinity that is before the first sefira in Time, in Space and in Nothing — all in philosophy and in terms of grammar); 3. Functional semantics and syntax, word-derivation and semantic trace — in view of its manifestation in the lower Sefiroth; 4. Pragmatics, language strategies — as much as the term for predicative “relations to x” is applied to the result of different colors of the first

sefira. There also is an element of causative semantics of the every of the three possible colors of the first sefira etc.

If we consider Cordovero`s approach in philosophy we can also see here some prototype of the transformational analysis just as we can see it in Gikatilla`s approach on the kernel status of white and red.

Joseph Gikatilla (ca. 1300) and the most notable contribution of his text *Mysterium of the Colours* according their Kind, mentioned by G. Scholem:

“Its importance lies in the emphasis it puts, in a noteworthy context, on the symbolism of nature. He considers the highest sefirah, Keter (Crocun), to be the unmixed and unchangeable White, the “absolute mercy” of Divinity — “Absolute” here as contrast to the relative mercy, the synthesis of love and discipline, which is ascribed to the central, sixth, sefirah of Tifereth), which stands above all the syntheses and which therefore establishes the domination of white in the Atonement Day rites. On the other hand, the same white in the sefirah Khokhma, the second sefira, contains already an element of darkness; for all sefiroth except the highest one have now two aspects, an obverse and reverse, the latter taken over by darkness. This darkness appears in the beginning only as red mixed with white. This would agree with the theory that we must look for the primary origin of God`s judging power in this very sefirah. Cordovero mentions this opinion, but he rejects it. In the next sefirah this red becomes prevalent: the whole sefirah appears to be red, tending white.” [Scholem, 1979, p. 71]

See also V.3. and V.4. as a mystical version of the theory of the relativity.

It is very edifyingly to learn more about the knowledge that determines the color language at the passage customs and color language not only in religions which forbade the images of people, but also for pagan religions. As it became obvious — the color language never can be taken alone:

“Objects or concepts taken in isolation are adverse to the Islamic view.” [Ardelan, Bakhtiar, 1973, p. 49] This principle shows that the different methods developed in the 20th century as Content Analysis (See the survey on Content Analysis of [Markoff, Shapiro, Weitman, 1975]), Cluster Analysis (See the survey of [Bailey, 1975]), [ed. Gerbner et al, 1969] Scalling, Conditional Rank-Order Data [Young, 1975], Modeling (of Messages or something else) [Krippendorf, 1969] in their varieties and different kinds (Cognitive models [Lakoff, 1987], and many others after Lakoff) serve the same idea of scientific knowledge represented in Jewish Mysticism in a modern way. Modern scientific knowledge has new weaponry — mathematics, psychology, neurophysiology, genetics

etc. In fact, the problem is that the information that pours out from the different sciences is too specialised and too abundant for anyone to succeed to grasp the whole. The interdisciplinary element in modern sciences shows an attempt to catch the anti-isolation perspective.

Objects or concepts taken in isolation are adverse to the Islamic view is a great principle as many others in the monotheistic mentality. The 613 commandments from the Old Testament are reduced to 4 at the New Testament to make things easier or “that we trouble not them, which from among the Gentiles are turned to God” Acts, 15:19-20. One of these four usually is missing from English translations but it appears in some Greek and Slavic translations — “Do not do to the others, what you do not want be done to you”.

We should, unfortunately, draw the same conclusion as that of Phil Collins and Genesis in their song That’s all — You look at the Jew, you look at me; Its always the same; Its just a shame, that’s all.

The main philosophy of the Humanities, despite the new methods containing mathematics, remains to describe the different aspects of the human personality, of social processes, and the cross-roads between individuals and society.

There is nothing new under the sun — the first basic color term used in the Old Testament became a superior color among all chromatic colors in the doctrine of the Islam.

To reconstruct elements of this knowledge is of crucial importance especially in the context of Coomarsuamy’s view:

“Symbolism is ‘the area of thinking of images’ — an art now lost to civilised man, notably in the last three hundred years.” [Coomaraswamy, 1935, pp. 83, 169], and the comment of J. Cirlot: “this loss — as anthropology and psychoanalysis have shown — is limited to consciousness and not to the ‘unconscious’, which, to compensate, is perhaps now overloaded with symbolic material.” [Cirlot, 1982, p. xxix]

If many centuries an archetype-kernel color meanings, and an archetype of symbolism had functioned, so we can use the data on this knowledge to decode the messages sent by the modern advertisement industry.

The exact knowledge on ancient, archetype symbols that still have their ‘unconscious’ psychological reality gives the possibility to decode our present day advertisement exploitation of these symbols. It was shown in the cases of woman in red and the red shoes that some changes are made at the structure of the ancient universal symbols to keep the interest of the consumers focused. The rest is independent work of the unconscious and subconscious to “fix up”, “to repair” the differences toward the original symbol and the advertisement version.

The psychological energy needed and taken “to repair” or even “to compare” is already a big success for an ad. Even if no repair has been achieved, the unconscious and subconscious are still curious and busy with finding “what’s wrong” — this process of keeping the unconscious and subconscious occupied is also a big gain for the commercial goals of an advertisement.

IV. BACK TO THE GREEN APPLE

What we have in the case of the green apple is a compound symbol, where the meanings of the color green and the apple by themselves correspond in a synonymous way. The synonymous meaning are ‘life’, ‘alive’, ‘salvation’ and ‘bringing divine life’, ‘freshness’, ‘fertility’, ‘productivity’, ‘regenerativeness’, ‘hope’, ‘cheerfulness/liveliness’, ‘inexperience’, ‘health’, ‘success’, ‘luck’, ‘space/expanse’, ‘breadth/borderness’, ‘calm’, ‘calmness’, ‘joy/gladness’, ‘delight/glad/joyful/joyous’.

They are organised around the prototype of the color green (plants) in the sense of E. Rosch, and the ancient symbolism of the apple. The motivation of the cultured meanings is the productivity of the plants, their regenerative cycle between the seasons — winter, spring, summer and autumn — but always again, the power of the plants to reproduce themselves. The annual and regenerative cycle of plants — a correlation and symbolic similarity between death and life of humans are an ancient image and notion. — Thus the green color is very often used to symbolise the denial of the death.

At the same time, the Jewish and the pre-monotheistic Mediterranean ritual meanings of the round objects are ‘salvation’ and ‘bringing divine life’. [Goodenough, 1964, pp. 79-83]

The lament use of the apple comes to express the love of the mourners, but not their grief. This use of the green apple is a well motivated attempt to keep the dead in the cultural memory, therefore the living persons keep themselves eternally alive.

That is why on picture No 12 there is no burial, no grief and death, but the whole string of the positive meanings of the green apple, i.e. at the picture we deal with the paradise and feminine creature, after the primordial sin. The name Eve is given to the primordial woman in Genesis, 3:20 when the primeordial sin is already consumed. Until then for the creature made from the rib of Adam only the word and the category isha ‘woman’ was used.

We, the consumers, are living after the primordial sin... So the naked unshameful woman which, in some sense, recalls the primordial woman before she became Eve, and the green apples should persuade our `unconscious`, so that the modern product we buy (the soap Safeguard) causes something divine for us now and today. This modern product is such that if we buy Safeguard soap, we should ensure a trip and experiences of the state of hidden gold, as the state of hidden gold is before primeordial sin...

In other words, a soap can offer success for the consumer with what was the goal of the monotheistic mystics more than twenty centuries ago... This is subconscious manipulation. Here is the biggest Lie, at the subconscious life of a culture phenomena.

A nice manipulation...it is indeed. Finally, the issue is a bath soap, green apple fragrance, and picture No 12 shows a woman in a “bath clothes”, and an idea of the fragrance of the soap that pours all over the bathroom, and that’s all...

V. WHITE TOWEL AROUND HER WAIST

The white sheet/towel around her waist shows that the woman at the picture represents an ‘Eve case’, but not a ‘woman case’, i.e. this is a picture of woman who knows the feeling of shame, which means — the case is after the primeordial sin.

V.1. Meanings of White

The meanings of white, associative, ritual and mystical are synonymous at the point of ‘clean’, ‘pure’, ‘immaculate’ as meanings.

V.2. Synonymy between White and Green

In fact, positive meanings like ‘eternity’ were already observed as synonymous status in Islam — the mystical doctrine and the vulgar meaning from the of river Jordan valley draw a synonymy between both colors.

Synonymy between white and green is observed at the norm of associations. The responses ‘health’, ‘nice/pleasant’, ‘fresh’, ‘success’,

'fragile', 'good', 'life' are given to both stimulus — white and green. These responses can be used as meanings of the colors.

Jewish mysticism also gives examples of relative synonymy: “In Zohar III 215a two opinions are mentioned: the customary opinion where the patriarch Jacob (the Sefira Tifereth) corresponds to green, and also the unusual interpretation where he is represented by unmixed white because no degenerate sons descended from him as Ismael did from Abraham (whose white approaches green) and Esau (Edom) from Isaac (...)” [Scholem, 1979, p. 110] In this quotation we see another symbolism where the patriarchs are related in synonymy to the sefirot.

Synonymous meanings of white, taken as gold, to green are observed in Jewish mysticism too:

“According to Azriel (and to many other Kabbalists) the third Sefira, Binah, corresponds to green.” [Scholem, 1979, p. 106] According to Zohar “The pure mystical gold here is considered as superior to silver and belonging to the Sefira of Binah, which is the absolute fear of God.” [Scholem, 1979, p. 108]

What is interesting is that there is no synonymy at the negative semantisation of both colors. The synonymous meanings between white and green are much more possible at the line of positiveness.

V.3. Religious and custom synonymy between White and Gold

The synonymy between white and gold goes through the meanings of 'clean', 'pure', 'immaculate'. In the previous point V.2. is shown how it takes shape in the Jewish mysticism.

Averintcev points out a reasonable synonymy between white and the gold, where “the white color is the chromatic representative of the gold.” — [Averintcev, 1974] Such synonymy has a good motivation in the seven kinds of gold in the Judaism [Scholem, 1979], and in the Islam, where the white color is a color of God (see WHITE-BLACK here). Such synonymy is important from the view of relative synonymy between green and white that stands as a synonymy between gold and green, if the white color is a chromatic representative of the gold.

If there is a synonymy between white and green it should be synonymy between gold and green too. The case with the green and golden apples shows that this synonymy is relative and does not happen all the time.

V.4. Religious and custom antonymy between White and Gold

The context dependence of the meaning of a color is well expressed in the Jewish mysticism:

“In the mystical description of the events on Redemption day, Zohar indicated that when the Highest priest came before the Holy of Holies to obtain pardon for the sins of Israel, he was attached to the outer world with a gold colored cord. If this cord became white it was a sign that his prayers had been accepted. [Zohar, III, 67a; 102a; Zohar Khadash (Midrash ne`elam), Warsaw, 1888, fol. 19a, 21a]” [Scholem, 1979, p. 105]

The opinions in V.3. and V.4. show an mystical theory of relativity.

VI. SIGNS OF FEMININITY

If we are in Paradise with the help of a soap, or at least we are in the bathroom together with a woman in bath, every sign of femininity, excluding the femininity artefacts, are available. It only depends on the perspective now. The consumer can be in two virtual positions, by choice:

1. The position of Adam, who still does not mention the nakedness;
2. The position of a welcomed gaper or voir.

Picture No 12 represents a case where all the positive meanings of green, white and of the symbol of an apple are signed over the signs of femininity.

VII. PARADISE DOES NOT SMELL OF JAM OF FLOWERS — PICTURE No 11

If we had tested the fragrance of cosmetic products named with the Hebrew word for paradise — Eden — we shall find the strong flower sweetens the fragrance. What remains is wonder or disappointment — Does Paradise have such fragrance? For sure — It does not.

First of all, Eden does not belong to our world, because it is guarded from the humans by a *revolving fire sword* (Genesis, 3:24). Secondly, *Eden* is not only flowers, but trees (the tree of knowledge, the tree of life, trees with fruits permitted to be eaten). The five rivers of gold (one main

river and the four others that rise off the main one) (Genesis, 2:10-14) should give very different spirit perception of fragrance etc.

Finally, in Greek, Bulgarian and Russian Bibles Paradise is still translated as *the garden of Edem*. This is a wrong transcription of the Hebrew word עֵדֶן [eden], may be, just because the phonemes [m] and [n] are nasal. The word Edem [édem] should be written in Hebrew like אֵדֶם or עֵדֶם, which in Hebrew is [edòm] or [adòm]. אֵדֶם [adom] means red, and *Edom* [edòm] is the name of Jacob/Israel's brother who was born as *Esau*. *Esau* became **Edom**, and the proper name *Edom* is the unambiguous form of the sin-marked red colored string:

‘soil’ — ‘man’ — ‘Adam’ — ‘red’ — ‘Edom’ — ‘blood’, respectively
אֵדֶם [adamà] — אֵדֶם [adàm] — אֵדֶם [adàm] — אֵדֶם [adòm] —
אֵדֶם [edòm] — דָּם [dam].

In Hebrew a single change of a letter or a vowel has crucial consequences. A very good example on such consequences is the case with the homonyms [or] written as אור and עור. The first one, with *Alef* אור, means *light*. The second one, with *Ayn* עור, means *skin*. The pair of Hebrew words *light* — *skin* tells us a story: Adam and Eve had primeordial cloth of *light* אור [or] and straight connection to God. After their primeordial sin they lost this cloth of light and the straight connection to God. They were separated from the God, and lost their cloth of light and from this moment they were dressed in *skin* עור [or] by God — See Genesis, 3:21. This loss reflects into the loss of the first letter of the alphabet *Alef*, and replacing it with *Ayn*.

From this popular story we can see how important is a single change of a letter in Hebrew. Evidently, the change of the original name *Eden* to *Edem* takes a quite different direction of the logic and images not only due to the real word-derivation of the root *Alef-Dalet-Mem* אדם, but also to its symbolical string derivatives.

The product named *Eden* restores the correct name of Paradise.

The color design of picture No 11 represents a structural rejoinder of a complicated set of notions and images.

”They that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever and ever.” (Daniel, 12:3) is interpreted as referring to the letters which teach the understanding of the Torah. The letters are outer robes of the still completely hidden Torah “which expresses itself in them, and they are” woven out of “all the colors of light — white, red, green and black — and they divide into many color interplays. Indeed, these colors were all woven into the paradise man’s skin as well as into the sky stretched over the Paradise.” [*Tekkune Zohar* (introduction) leaf 14b.] These four colors are mentioned already

in the descriptions of Paradise in the main part of Zohar II, 209b as the colors of the sky of the Paradise.” [Scholem, 1979, pp. 65-66]

The critics of the theoretical Kabbalah accuse the Kabbalists of gnosticisism. This accusation is based on the kabbalistic principle that the first things that were created were as light and the letters of Hebrew Alphabet. Light is represented not only the 10 Sefirot, but also in the 22 channels-connections between the Sefirot which symbolize 22 letters of Hebrew Alphabet.

The symbolism of the names gives various names to this sophisticated system of 32 elements — 10 sefirot and 22 connections. One of the names is Adam the cosmic Primeordial man.

In a popular tale based on the homophone type of similarity between the Hebrew nouns *light* [or] אור and *skin* [or] עור the story teller says that Adam and Eve before the primeordial sin had been dressed in light and that is why they had a straight connection to the God. After the primeordial sin they were punished by being driven out of Paradise and lost the garments of light, the straight connection to the God. The first letter of the Hebrew Alphabet *Alef* א, being the first, is closer to the *Ein-sof* than any of 21 following letters. That is why the 17th letter *Ayin* ע in the Hebrew word *skin* [or] עור denotes the border that was built between the humans and God — their *skin* in which they are closed, and have no straight connection to God.

In Sefirot's structure *Ein-sof* stands higher than the first Sefira and Kabbalists are unanimous:

“God in his transcendence, in the mystery of his Being, who cannot be manifested or understood with the aid of images or pictures, is called by the Kabbalists *Ein-sof* (“without end”), that is to say “that”, or the infinite. This technical term was introduced by the Kabbalists in order to designate that which is unnameable in God. From him emanate the ten Sefirot which are not the fundamental qualities of God in his relation to creation, but his active powers, or more than that, the realms of device light.” [Scholem, 1979, p. 101]

“For the origin of color symbolism outside the Jewish realm a scholar's statement from the beginning of 19th century is of value: “The meaning of all color is light; the negation of all light, darkness, is also the negation, the death of all color; indeed, color, in its essence, is the appearance, the manifestation of light (...)” [Scholem, 1979, p. 87]

The plot and the color design of picture No 11 represent a talented rejoinder of the complicated string of notions and images counted above, because at picture No 11 we can see an educated representation of “all the colors of light — white, red, green and black — and they divide into many color interplays. Indeed, these colors were all woven into the paradise man's skin as well as into the sky stretched over the Paradise.”

In this talented rejoinder of the Paradise (picture No 11) we can see the primeordial woman before she become Eve. The signs of femininity recognised here are: 'delicate neck', 'wasp waist', 'modesty', 'elbow salute', 'demureness', 'sex display', 'sex cover up', 'related stance', 'shoulder bunching', 'softness', 'tenderness', 'sweetness', 'high-spiritedness'. This list of signs of femininity was recognised and mentioned by a group of students, 6th semester, bachelor degree, at their essays in the course *Color and Advertisement* at the Department for Advertisement and Marketing, New Bulgarian University. The plot and the concrete realisation of picture No 11 caused the students to identify *Eden* one-to-one as Paradise, despite the routine use in Bulgarian language of the form *Edem* as it stands for Paradise in the literary and canonical translation of the Bible.

Usually the student, focused at the color language and the signs of femininity, forget to mention that all these signs of femininity are subordinate to 'purity', 'virginity', 'immaculacy' of the primeordial woman before the primeordial sin.

The lip-stick and the make-up point much more to the state of immaculacy and the miss of shame, but also to something comic. The comic effect perhaps comes from the use in Paradise of two weapons of the woman's sexuality, flirt and coquetry potential — lip-stick and the make-up. Finally, we should decide: "Does this picture show 'raunchness' of the primeordial woman? If we decide — "Yes, it does." — the whole ad will become a comic Hollywood kitsch.

May be, as the most matters on the planet, the real situation is a compromise between high spirituality and kitsch. In this context the correspondence between the signs of femininity and the color language is possible if we consider the cited features of light in Paradise and the features of 'purity', 'virginity', 'immaculacy' of the primeordial woman before primeordial sin.

The reason why this ad is a talented rejoinder of the paradise plot is the way of representing the light, i.e. the colors of Paradise — they flow from the sky, as much as from the skin of the woman, but also from the letters which are in white.

We have one more example that an advertisement brings to bear its suggestion and utterance on a culture paradigm of a very high spirit area. This is the way to ensure the commercial success of a product. The straight target of the advertisement is the spiritual areas of the human consciousness and subconsciousness, but not the pocket of people. This is also a manipulation, because the real target is the pocket. Art, the colors, the signs of femininity — all serve this main goal. How far away is the current advertisement industry from the simplest goal of the advertisement — to inform.

BLACK AND WHITE

PICTURES No 38-44

At this stage the dark blue in the pictures would be considered as a cultural synonym of black as it is in many primitive cultures in Africa and North America. “Terms for other colors are either derivatives from these (...) or consist of descriptive and metaphorical phrases (...) Blue cloth, for example, is described as “black” (...) [Turner, 1966 a/, p. 48]; M. Durbin informs us that in the Indian Uto-Aztecan color systems: “It is possible, in fact, that blue may have served as a term to differentiate dark from light (...)” [Durbin, 1972, p. 272]

I. TO CATCH THE LIE

The fastest way to catch the manipulation and the false claims of this group of advertisements is to use the wisdom and the philosophy of secret mystic knowledge. The color symbolism in the doctrines of Islam and Judaism represent meditation on color symbolism developed over the centuries. The role of Islamic and Judaic mysticism is very special in the sense of their direct influence over the life of the people, the history of Jewish communities, law in Ottoman Empire.

In any case, mystic religious knowledge on color symbolism can be one of the instruments for testing our objects.

White and black dominate in pictures No 38-44. With the exception of these two colors in examples No 38-40, there is an ochre yellow earth/ochre ruddle spot — that of the bottles of o’de toilet/o’de cologne, perfume or other perfumery. All pictures have a woman in the picture.

I.1. What does the Islam say on Black, White, and Sandalwood (the Ochre Yellow Earth/Ochre Ruddle Spot)?

In the Islamic Sufi doctrine there is a system of seven colors. This system has two subsystems — one of three and one of four colors:

“**The Seven Colors.** Traditionally the palette of *haft rang*, or seven colors, dominates the conception of color. White, black, and sandalwood, viewed as the first group of three colors, complement red, yellow, green, and blue, viewed as the second grouping of four colors. Together they numerically constitute the super grouping of seven colors. This numerical distinction is critical for understanding the traditional color system. Objects or concepts taken in isolation are adverse to the Islamic view. Each phenomenon is viewed as part of greater totality to which, for the sake of intellectual clarity, numerical or geometrical characteristics are assigned. Thus a totality is evoked which is larger and more significant than any of its parts.

The System of Three Colors. Three as number, and as a triangle in geometry, reflects the fundamental conception of spirit, soul, and body which makes up all of creation. Viewed alternatively as the three motions of the spirit, it evokes the acts of descent, ascent, and horizontal expansion which exhibit, respectively, passive, active, and neutral qualities.

White is the integration of all colors, pure and unstained. In its unmanifested state it is the color of Pure Light before individualisation, before the One became the many. Light, symbolically viewed as white, descends from the sun and symbolises Unity.

As it is through white that color is made manifest, so through black it remains hidden, “hidden by its very brightness”. Black is “a bright light in a dark day”, as only through this luminous black can one find the hidden aspects of the Divine. This perception comes through the black of the pupil which, as the center of the eye, is symbolically the veil to both internal and external vision. Black is the annihilation of self, prerequisite to reintegration. It is the cloak of the *Ka’bah*, the mystery of Being, the light of Majesty, and the color of the Divine.

Sandalwood is the color of earth, void of color (*az rang khāli*). It is the neutral base upon which nature (the system of four colors) and the polar qualities of black and white act. Symbolically, sandalwood is man in the microscale, earth in the macroscale, *jism* to the artisan, the neutral plane to the geometrician, and the floor to the architect.” [Ardelan, Bakhtiar, 1973, p. 48-49]

According to the color illustration in the cited book, color of sandalwood is considered as ochre yellow earth/ochre ruddle.

Jewish mysticism states the same point on black and white: “Gikatila also states: “The origin of all colors is white, their end - black.”” [Scholem, 1979, p. 106]

Pictures No 38-40 and No 43-44 consist of the same three colors pointed at the Islamic System of Three Colors. The ochre-yellow earth-ochre ruddle spots of the bottles of perfumery should have the symbolic role of the sandalwood color. Thus the message of these ads, if we follow the *Sufi* doctrine, is that perfumery becomes a key to the world of nature, where the chromatic colors function. The System of Four Colors is cited in II.3.3. chapter GREEN AND GOLDEN APPLES. It is in fact very interesting to note that — the small “key” bottle attributes a territory to the “black and white act”. It is interesting because in the pictures, what we see is a reconstruction of the theosophical creation of the world, where white and black as colors of the Divine already exist and dominate. What we are waiting for, is to buy and open the “key” of the little bottle, probably then, at this moment the richness of the nature will be opened too — we shall see a world in chromatic colors, and a world in the terms of the Islamic system — the System of Four Colors will be revealed to us...

If we consider the point of the *Sufi* tradition, pictures No 38-40 and No 43-44 represent a revelation and prophecy that the advertised products of perfumery bring a highest spirit of experiences to the potential consumer through catharsis. The products should give anybody who uses them moments of reminiscences, as Traditional man had experienced *hidden gold*. The use of the advertised products will make the consumer a *participant in the creative process of the transmutation of matter, the taking back of matter to its state as hidden gold*, and as the traditional man, the modern consumer became a successful mystic who *seeks the transformation of his soul*, and by the perfumery product receive this transformation. The usage of the advertised products should transform the usual, modern, current consumer into a highly spirited individual who practices the *method of reaching a state of purity*.

It seems to be true, and if it is true, this is the biggest Lie and Manipulation over the consumer. Yet it should be admitted — it is a talented Lie.

What we see in our examples is that different companies use the same successful formula for advertisement of their perfumery products. In fact, obviously this choice of color-femininity compound has become a very successful formula to advertise perfumery, so pictures No 41 and No 42 are modifications of the basic formula. Obviously this formula has been approved by the companies as very appropriate for jewellery ads.

The Creation of the world, the place of the human creature in this process are used as the **white-black-sandalwood formula**, as well as the **Paradise-Eden formula**.

I.2. Jewish Mysticism on Black and White

In Jewish mysticism we observe more *functional semantics*, more *context dependence*, and much more freedom to express personal opinion.

“In the French semiology the coherence is explained (Greimas, 1966) by ‘semantic isotopy’, that is the recurrence and dominance of certain context ‘semes’ (context sensitive semantic components) over others in the words of an uttered text. The alternating context ‘semes’ (‘spatial’ and ‘musical’) of the lexical unit *high* are competing for dominance in the uttered text. The word is interpreted as ‘reaching some distance above ground’ in the phrase a *high building* became the context seme ‘spatial’ is recurrent in the appropriate readings of both *high* and *building*, and consequently dominate the alternative context semes. By contrast in the phrase, *she could sing the high C*, *high* is interpreted as ‘near the top of the range of sounds which the human ear can hear’ because the context seme ‘music’ is recurrent and dominating in *sing*, *high* and *C* — under the appropriate readings. The audience chooses the reading of a word, depending on the context of that word; the context words are ‘monosemiated’ (disambiguated) in the same way inter alia by the original word, but only if the audience accepts the unity, wholeness, and coherence of the communicator’s utterance.” [Todgby, 1994, p. 4580]

In the same way in the Jewish mysticism the First sefira *Keter* (Crown) can be *the white head*, *pure*, *immaculate white*, but only into the relation to the lower sefirot. In relation to Ein-sof, the source of *Keter*, the same sefira is black one: “Cordovero differentiates three aspects from which the highest Sefira can be seen. In relation to its source in divinity, it can be called black, in relation to itself it is colorless, but in view of its manifestation in the lower Sefiroth it represents “the highest degree of white”.” [Scholem, 1979, p. 106].

See also V.2. V.3. here on religious and custom synonymy and antonymy between white and gold.

The situation is the same with the last sefira: in Zohar the last, tenth, sefira Kingdom *Malkut* has three different representations in color symbolism. The first representation is as the active feminine power of the symbol of *apple field* seen as white, green, and red. The second representation is as masculine power of God’s Presence presented by the name *Shekhinah*, seen as blue color. The third possibility or meaning of the tenth sefira is as *black par excellence*.

I.2.1. Black.

I.2.1.1. First sefira can be black in relation to its source in divinity.

“Cordovero differentiates three aspects from which the highest Sefira can be seen. In relation to its source in divinity, it can be called black.

But from that which is most hidden, from whence the descend of *Ein-sof* begins (in the realm of Sefiroth) shines a subtle not yet recognizable light, hidden as the point of needle. From thence a light streams from primordial thought which provides the archetypes for all the letters. [Scholem, 1979, p. 105] Crown *Keter* is called black. This implies that the metaphor of the color black is in comparison to the fullness of infinite light of the primeordial cause.

I.2.1.2. Last, tenth, sefira can be black. “It is black *par excellence*, the lack of light that gains color only from the irruptions of other lights” [Scholem, 1979, p. 67]

This world of sefirot is a secret for the down standing worlds and the sefirot are seen also as “luminous and dark mirrors in which the prophets, according to their rank, perceive God” [Scholem, 1979, p. 66]. As far as the last and the lower one is the tenth sefira, it hides everything above, that is why she is a *shining dark mirror in which all the prophets, except Moses, perceived God*. See Scholem, 1979, p. 66.

I.2.1.3. Black as kind of Light.

In the world of *Sefirot* black is *the light that is too dark to shine or the fullness of light that blinds the eye*. Black relates also to the mystical “Nothing”: “The explanation of dark light parallels on mystical “Nothing” of the Kabbalists which is only called that because it is beyond the knowledge of all creatures. Actually, this “Nothing” of divinity is — to repeat the Kabbalistic explanation at the end of thirteenth century — “infinitely more real than all other reality””. [Scholem, 1979, p. 103]

I.2.1.4. Black as symbol of sins and for the mourners.

“(…) the recommendation of a second century teacher that whoever could not control his instincts and succumbed to sexual temptation should at least put on black garments before doing that from which he could not abstain. (*tract. Kiddushin* 40a). Black for mourning is known from many passages in the old sources, but not prescribed. It is interesting to note that black clothes for mourning are only mentioned, but are not cited in detailed description of mourning. A black apparition announced the death of Alexander the Great to the high priest Simon the Just (*tract. Yomah* 39a); at the death of son of non-Jewish king the inhabitants of his own town wore black clothes (*Pitkei Mashiach*, in Jellinek’s *Beth ha-Midrash* III, p. 74). From ancient descriptions of hell dating from the Talmud or post-Talmudic period, we learn that the color of the ‘souls of the evil was black as sooty pot’ because of the abominable deeds.” [Scholem, 1979, pp. 96-97]

There were some, usual ones, attempts to represent the person guilty for sins in red. “This corresponds to the idea, already seen in the Talmudic and Midrash literature, that God’s two most important

modes of action — his mercy and his love on one side, and his power and strength on the other — are symbolized by white and red.” [Scholem, 1979, p. 96] Michael and Gabriel, who represent these two aspects of the divinity, are, for example in *Shir ha-Shirim rabbah* 3:11, the archontes of *Snow* (white) and *Fire* (red).

In sum — black color is symbol of:

1. *Dark shining light or dark mirror* which causes the functional effect of hiding everything behind.

2. State of mourning in which partly is assigned the hiding functional semantics of black, because the mourners should show respect to the dead, but at the same time to hide themselves from the powers of the death.

3. *'Souls of the evil was black as sooty pot' because of the abominable deeds.*

I.2.2. White.

I.2.2.1. First sefira, *Keter* (Crown) is the *white head, pure, immaculate white.*

I.2.2.2. Symbolism of white.

“White is always connected with purity even in the most diverse contexts. The white as color of purity” [Scholem, 1979, p. 95]

I.2.3. Black and white as colors of god. The Muslim point of view that black and white are the colors of the Divine is nothing new. The interpretation, cited by Scholem, is that of Isaac the Blind, one of the very first Kabbalists:

“An old third-century saying, supposedly of a Palestinian teacher Simon ben Lakish, tells that before the creation of the world the Torah was written on God’s arm in black fire on the white fire. (See Talmud, *Shekalim* VI, end of *Halakha* I and parallels) White fire clearly means the parchment on which is written the Torah destined for ritual use in the synagogue. According to Isaac’s new interpretation of this thought, the white fire means the primeval form of the written Torah and the black one the primeval form of the oral one; this last, given on Mount Sinai, continues to develop throughout generations and represents the application of the Torah to them all. (...) The form of the written Torah is the color of white fire, and the form of the oral one is colored as though in black fire. (...) Only this union represents the complete revelation, which cannot be understood at all without this differentiating tradition, symbolized by the black light, since it remains hidden in the undifferentiated white light.” [Scholem, 1979, p. 65]

A meaning of Black as a symbol of mystical *Nothing* as a category of theosophy and philosophy should be added here. See I.2.1.3.

I.3. Summarising

I.3.1. Black

I.3.1.1. *Dark shining light or dark mirror* which causes the functional effect of *hiding everything behind*.

I.3.1.2. State of mourning in which partly the hiding functional semantics of black is assigned, because the mourners should show respect to the dead, but at the same time to hide themselves from the powers of the death.

I.3.1.3. *The souls of the evil are black, because of the abominable deeds.*

I.3.2. White

I.3.2.1. 'purity' and 'immaculacy' are universal — transnational, transreligious, and transritual meanings of white.

II. TO CATCH THE TRUTH

The kern of the norm of word association shows a tendency to verbalise the prototypes of color categories, the most specific qualities of the prototypes, as well as the cultured semantisations of the prototypes. That is why to use the data on responses means to decode the kernel universal meanings of the colors. A very good, independent proof on this approach, is the symbolism of the colors at the national flags [Weitman, 1973]. Finally, it means to catch the truth on the utterance of an advertisement with the existing functional meanings of the colors and their corresponding signs of femininity.

NORMATIVE ASSOCIATIVE SYNONYMOUS MEANINGS OF BLACK AND WHITE

NORMATIVE WORD-ASSOCIATIONS RESPONSES TO THE STIMULUS WHITE
Translation of the Bulgarian word into English KERN
snow
snowy
snow-white
like snow
milk

light n.
light adj./adv.
cheese
salt
bright/light day
cleaned
warm adj./adv.
cloud
pureness
clean/pure/immaculate adv.
clean/pure/immaculate
freedom
free
tender/delicate/fragile adj./adv.
beauty
beautiful
good-looking
good/nice/kind
goodness/kindness
innocent
peace
peacefully
peaceableness
pure/immaculate
purity/immaculacy
transparent/translucent
marriage
bride
NUCLEAR
space/expanse
spacious/roomy
emptiness
breadth/borderness
colorless
perfect
calmness

calm
joy/gladness/delight/glad/joyful/joyous
the eternity / the perpetuity
eternal/everlasting/perpetual/ immortal
angel
spiritual/mental/intellectual
official
formality/official character
severe/strict
severity/strictness
elegant
elegance
style
of style
opened to
optimism
wise/prudent/reasonable
independent
magnificent/splendid
pleasant/agreeable/nice/enjoyable
concrete
sparkling
coolness
cold n.
cold adj.
shining/shinny
blinding adj./adv.
ill
healthy
love/affection
malice
little/small
a lot of/many
simple/plain
frightfull/terrible
death

deserted/waist
gratting/bars/grid
dark adj./adv.
dirty
fluffy/downy
veil
modern
day
whitness
1. world; 2. sanctuary
silver adj.
top
sugar
I have
swan
memory
desert
mixed
disinfected
natural
skin
ski
dust
cosmic
unbooked/non-committed
basic
sun

NORMATIVE WORD-ASSOCIATIONS RESPONCES TO THE STIMULUS BLACK
Translation of the Bulgarian word into English
KERN
night
dark
darkness
dungeon/gaol

dusk/gloom
obscure/dim/somble
negro/darkie
blackmoor
raven
cold
cloud
day
coal
coal/coals
soot/grime/smuts
swallowed
devil
grave
cemetery
bad
badly
mourning n.
mourning adj.
dirty
strict/severe
strictness/severity
style
of style
anguish
serious
jail
closed/shit
power/strenght/force
powerful/strong
fear/dread/fright
frightful/fearful/terrible
NUCLEAR
vague/blurred/unclear
imperceptibility
united

monotonous
ominous
sinister/ominous
impregnated
preferred
better
beloved
invisible/unseen
neutral
non-radiative
shining/lustrous
deep
widow
beast
healthy
luck
anger
unknown
secret/mystery/enigma
mysterious/enigmatic
soiled/dirty
uncleanness/dirtiness
flame/blaze
storm
eternity/perpetuity
soul
elegant
elegance
luxurious
etiquette/formality
official/formal
formality/official capacity
refinement/finesse
lack of cosiness
prestige
cross out/dash out

outcast
crash/downfall
unsuccessful/unfortunate
unhappiness/misery
unpleasant/painful/unsavoury
fatalism
pessimism
riddle/puzzle/enigma/mystery
evil/wrong/harm/mischief
funeral/burial
fight
climbing
wise/sage
manliness/manfulness
independence
boundlessness/immensity
tears
sly one
wizard/magician
duolocity
anxiety/unrest
folded
imagination
imagination/fantasy
individuality
trouble/nuisance
separately/singly
silence/quietness
sadness
life
judge
slender/shapely
swarthy/tawny
and terrible/and frightful
sun

SYNONYMOUS MEANINGS OF BLACK AND WHITE:

With the norm of word-associations 'official', 'official character' are responses to black and white.

III. THE “EASY” BERLIN AND KEY’S WAY

Black-white dominated ads denote something following the “easy” and natural way of historical appearance of basic color terms in natural languages, drawn by Berlin and Key [Berlin, B., P. Key, 1969] Despite the arguments put against this hypothesis [Conklin, 1973], [Sahlins 1976] today it is widely accepted that from a historical point of view natural languages follow in their development the scheme of Berlin and Kay, i.e. the earliest stage consists of two basic color terms and they are black and white, the next level is of three basic color terms and they are white, black and red, the next level includes black, white, red and green or yellow etc.

Berlin and Kay articulated a very important factor — that the so called focal colors are the denotate/the signified of the color terms/the signifier, and all tribes and people recognise, despite some differences, the same denotate/the signified as the meaning of a color term.

The discussion went with a stress on culture as factor. Berlin and Kay’s opponents claimed the ethnic-culture factor is much stronger than the linguistic one. May be we can assume now that A. Weirzbitcka [Weirzbitcka, 1990] put the final point on this discussion. Weirzbitcka united the linguistic factor to the cultural one by uniting Berlin and Kay’s paradigm to the E. Rosch’s prototypes. By this step the cognitive processes took a reasonable advantage on both the linguistic and cultural data. The cognitive side of both and their strong relationship have been examined in article by A. Weirzbitcka. Weirzbitcka’s point of view [Weirzbitcka, 1990] can recall support by G. Lakoff’s research [Lakoff, 1987] as well as Lakoff-Johnson’s study [Lakoff, Johnson, 1980] where the prototype theory, and the metaphor models were developed as cognitive phenomena.

In any case, today the line *prototypes on color categorization — creation of basic color terms according to the order of Berlin and Kay’s schema — color ritual and religious symbolism* seems to be the easiest and most natural path into Berlin & Kay’s order. A brilliant illustration of Berlin-Kay’s order is Ndembu ritual color symbolism and Ndembu color terminology, shown to us by V. Turner.

The text of the Old Testament shows a very different situation where the author/s had in their mind and intention to use the color terms and color suggestions in a very sophisticated choice-commanded order but not as at natural historical development of color terminology found in Berlin and Kay's schema.

IV. THE “HARD” WAY OF THE OLD TESTAMENT

The Old Testament is basic in many ways to the value systems of the the Middle East and Europe. It is a highly sophisticated instructive system for converting pagan tribes to monotheistic moral values. The Hebrew Bible is an invaluable source and proof for the early stages of Hebrew. Some researchers consider the complete text a chronicle of the constitution of color terminology, i.e. the earliest parts should represent a more primitive level of basic color terminology. Respectively, the latest books would present a complete terminology in the area of basic color terms.

In fact a very different picture of the sequence of basic color terms emerges namely that:

— The first basic color term used was neither for white, nor for black, but for GREEN יֶרֶק [ièrek] — at Genesis, 1:30;

— The term 'white' לָבָן [lavàn] is used much later than GREEN יֶרֶק [ièrek] — as far as Genesis 27:43;

— Moreover — the term 'white' לָבָן [lavàn] in the form of the proper name *Lavan* לָבָן [lavàn] already has 18 usages from Genesis, 27:43 to Genesis, 30:35. The term 'white' לָבָן [lavàn] appears for the first time in Genesis, 30:35. *Lavan* לָבָן is Jacob's/Israel's father-in-law.

— The functioning of such a term much as early as a proper name is proof that the author — God by Himself, Moses — used it so that it would be memorized the text would adhere to the values of monotheism.

The order of appearance of the basic color terms do not follow a historical representation. If it were this way, white and black would have been used first not green — in Genesis, 1:30. There is nothing surprising then, that Green is a super color in the doctrine of the Islam. The second color term in appearance is the color red — in Genesis, 25:26 אָדָם [adòm] — but not Black.

Scholem also marks the avoidance of the color terms in the Bible:

“At any rate, it remains questionable why the Hebrew Bible, when a word for color is expected, uses a description that employs the word “eye” *ayin*, in the sense of appearance. Something “looks like” a specific color for which a word exists.” [Scholem, 1979, p. 86]

This short survey on Biblical usage is to show that it is possible to commit a message not only through the natural historic color categorisation. The world of advertising is a world of creation with a highly profiled goal designed to provoke, to appeal, to draw one TO BUY. So, we can expect that sometimes, authors of advertisements behave themselves not just as users of the natural historical color categorisation and symbolism, but also as the authors of Bible did. For good or for bad, the usual situation is that we are more primitive than the author/s of the Bible...

V. THE PERFUMERY BOTTLE

There are three possibilities on the color of the perfumery bottle:

V.1. Sandalwood

If we accept that the chromatic spot in black-white advertisements is sandal wood the whole paradigm of very high motivations and semantisations in the doctrine of the Islam are topical and operative.

V.2. Gold – more powerful than White

The usual synonymy between white and gold is possible because of the common meanings — 'purity', 'immaculacy'. Only once in Jewish mysticism has there been a hint that gold can be higher than white, and that is in the Story on Redemption Day:

“This concept of white as the color of purity corresponds also to the *Mishna* description of the ritual for Redemption Day, and the duties of the priest at the time of the second temple. He often changes his clothes which are decorated with many different colored kinds of ornaments. But when he enters, once a year, into the Holy of Holies, and in the sense of the Torah stands alone before God, then his garments must be of pure white (*Byssus*) and without any ornament. (*Sifrah* on Lev. 16:4 (Husiatyn, 1908), p. 340; *tract. Rosh ha-Shanah* 26a; Jerusalem Talmud *Yobah* VII, 8. In *De somnis* I, SS 214-218) Philo interprets the colors of the priestly garments as progressive steps into the knowledge of God, whereas the white in which the High Priest is clothed when he enters the Holy of Holies symbolizes in a similar way the highest step of such knowledge.” [Scholem, 1979, p. 96]

V.3. Yellow. The normative associative meanings

NORMATIVE WORD-ASSOCIATIONS RESPONSES TO THE STIMULUS YELLOW
Translation of the Bulgarian word into English
KERN
sun
sunny
sunflower
fire
warm/warmly adj./adv.
warmth
hot
light n.
sand
autumn
grape
mad/crazy
madness/craziness
flower
duckling
beautiful
fledgeling
yolk of egg/vitellus
jaundice
gold
golden
NUCLEAR
loud/flashy
sweetness
bright/brightly
brightness/brilliance
hatred
malice/spite/malevolence
to hate
to lie/lie n.

poison
decease/illness
disgustingly adj./adv.
beloved adj.
spark/sparkle
flame
loony/gaga
slippery
parting
tone
thirst
withered/faded
sadness
gay/cheerful/jolly/marry adj./adv.
gaiety/fun/merriment
boredom
sunrise
pleasantly
unpleasant/unpleasantly
life
vitality
insidiousness/perfidy
melancholy
smile
feeling/sentiment
expanse/space
talent/gift
cheerfully
cheerfulness
failure
trance/daze

The meaning of 'gold' is also in the list of responses to stimulus **red**. Moreover it is at the NUCLEAR part of the structure of the Norm of stimulus **red**. As a response to **yellow** 'gold' is at the KERNEL part. In addition at the KERN of **yellow** there also is the response 'golden'.

It means that the usual chromatic representative of 'gold' is the yellow color. Generally this representation has chromatic similarity without the meanings. The white color is in line with similar meanings ('clean', 'purity', 'immaculate') of nonchromatic (White) representatives of gold. It is not impossible that red could also be a chromatic representative, but rarely that it is valid for yellow.

If the most usual chromatic representative of gold is **yellow**, we can accept that the Lie and Manipulation at black-white dominated ads goes on through the line of giving the potential consumer moments with *the hidden gold*.

The responses from associative norm tell us that we can see the following crucial meanings of yellow: 'gold', 'cheerfully', 'cheerfulness', 'gay/ cheerfull/ joyful/marry' *adj./adv.*, 'life', 'warmth', 'pleasantly', 'beloved' *adj.*

If somebody is uncomfortable with a perfumery product, he/she has a good choice in the negative list of non-color meanings of the yellow at the norm for word-associations.

VI. SIGNS OF FEMININITY

The starting point of the signs of femininity, what ever they are, is their primary status as an icon type sign. The black-white context assigns to femininity an index level of sign and, possibly — a symbol-sign level. They are of an 'official', 'official character' which are common meanings for white and black.

It seems that the black-white dominance in perfumery and jewels advertisements is a preferred formula just because black and white function in such ads is a very useful formula. This useful formula is based on the doubled semantic suggestion of synonymous meanings as 'official', 'official character'. It is obvious that in this kind of advertisements black does not function with its negative meanings or funeral string of meanings but with the normative 'severe', 'strict', 'strictness', 'severity', 'elegant', 'elegance', 'style', 'of style'.

That is why pictures No 38-44 are united here in one group despite the differences. For example, in picture No 41 there is no yellow/red spot, but a blue spot; pictures No 41-44 represent a color photo on the whole area of the picture.

Pictures No 41-44 are very interesting with the fact that the white color does not come from the white-black picture but from the skin of the woman. Thus all positive suggestions made by the white color here are meanings and suggestions of the femininity by itself but not the color proper. The red of the lip-stick comes to ensure the vitality of the suggestions and to build a claim to the line of reality.

AN EXAMPLE ON NATIONAL DIFFERENCE

Sofar we presented general issues. It very easy to find the opposite case — of the national difference in advertisement features. However some regularities in the use of the color language can even be found in local specifics. The difference here is assigned to the category of femininity.

I. AN ISRAELI ADVERTISEMENT OF A PENSION FUND

Picture No 16 represents an Israeli advertisement for a new pension fund (*Gefen* – "grape") of one of the banks in Israel. Bank Discount had a pension fund called Tamar which means "date-palm". The emblem of the Tamar fund has a date-palm tree as a symbol and the ochre-yellow/earth-ochre ruddle which in Islam is called sandalwood. The emblem of the new pension fund *Gefen* – "grape" has a red-rose color and the symbol of a vine leaf. The emblems are situated at the left upper side of the picture.

In emblems we have a compound symbol consisting of color and fructi-ferous plants. The colors are warm and are associated with the plant's ripeness which symbolises human maturity and a time for gathering fruit. The season of autumn corresponds to the pension age of humans. The plants (date-palm and grape) have sweet fruits whose message is that if a citizen has a pension fund at this bank his old age would be sweet.

Relationships in the picture represent a nice friendship but no sexual message. Old age people are from both sexes. Why does the advertisement represent a man and two women symbolising two pension funds, but not a woman and two males? Obviously the seme 'ripeness' of the words DATE-PALM and GRAPE is mutual in a symbolic way between the plants and feminine fertility.

We could imagine the following dialog:

The **earth-ochre ruddle** caption runs: *You already have Tamar (DATE-PALM)*

The appeal of the **red-rose** caption: *It is also worth to have GRAPE.*

The earth-ochre ruddle of the caption corresponds to the earth-ochre ruddle trousers and shawl of the hugged woman who is closer to the man. Partly, earth-ochre ruddle corresponds to the focal yellow of the trousers of the man. The second woman, who is invited by the man and the friendly behaviour of the first/*Tamar*-woman to join them, is dressed with a jacket of the same color as that of the second sentence — *It is also worth to have GRAPE.*

Here there is a metaphor between the colors of captions, plants, of clothes of the human figures. As we know, the basis of very metaphor, at the deep level, is not known to be a comparison. An icon-sign is the level of comparison the color sign as similarity. Yet, at the level of a female cloth and letters on logos become metaphorical, i.e. a symbol-sign. The symbolic level of the signs is strongly influenced by the symbolism of plants. So the line is:

color of fructi-ferous plants = color of the emblems = color of maturity = color of the clothes = friendship relationships = sweetness of the fruits of an existence = secure and sweet life.

Let us recall that sign function on three levels — the icon level, the index level and the highest level — the symbol level of sign-symbol. All kinds of signs of femininity (BIOLOGICAL, ARTEFACTUAL and BEHAVIOURAL) serve with their starting point as sign-icons. Sign-symbols are attributed to the sign-icon for femininity. This attribution mechanism is the symbolism of context-depending — colors, fructi-ferous plants, ripeness and human maturity, pension funds etc.

In the verbalised color language the colors receive their non-color meanings from the human's mind — responses to the stimulus color term or the context of a novel. See Almalech, 2001.

In the case of picture No 16 there is verbalised non-verbalised color language.

The non-verbalised version is manifested by the emblem consisting of a DATE-PALM and GRAPE scheme, different colors of the slogans suggesting 'ripeness', the corresponding colors of the clothes of the human's figures that also suggest on the mutual seme of 'ripeness'. This play on the 'ripeness' has special sign-synonymy lines:

i. woman closely hugged — older pension fund Tamar DATE-PALM (based on femininity)

ii. distant, coming closer woman = new pension fund Gefen GRAPE (based on femininity)

- iii. garment = emblem = slogan of a fund (based on color similarity to clothes of women)
- iv. *already* = *earth-ochre ruddle Tamar* DATE-PALM (based on color + old)
- v. *worth* (a predicative) = *red-rose Gefen* GRAPE (based on color + new)

The verbalised version is manifested through the semantics of the Hebrew words תָּמָר [tamàr] DATE-PALM and גֶּפֶן [gèfen] GRAPE where the componential semantic structure of the words has the semes as 'ripeness' and 'sweetness'. Thus in this context these semes are pre-suppositions which became contextually dominant, just as it was explained in French semiology. (See the cited text on Greimas by Togby). Here we can unveil the advertisement suggestion that each of these pension funds brings 'sweetness', as well as obviously 'security' at a pension age.

We can speculate a lot of on the existence and role of white and black colors at this picture No 16. For example, does the white color of the shirt and the trousers of the woman's figure who symbolizes the new pension fund suggest 'clearness', 'immaculacy' of new born child? Does the black color of the caption at the lowest part with the name of the bank in picture represent and symbolise anything? Some times, and they are not rare at all, colors is no sign but has a purely informational status. Here it is good to remember the case when Winston Churchill replied in a anty Freudian style — Some times the cigar is only a cigar.

II. A BULGARIAN ADVERTISEMENT ON A PENSION FUND

Bulgaria is a new democracy in transition after a Communist period. In postcommunist countries the change was accompanied by a high growth of organised crime. Many banks and pyramidal structures robbed people of their money. That is why in the following example of an ad for a pension fund brings out the features of the fund. Here is the description of the TV video-clip.

VISION	TEXT
1. White eggs in a nest	At first glance they look all the same. All of them promise one and same thing. But only at first glance.

2. Swimming wild ducks (many-colored)	But sometime later the difference becomes clear.
3. Swimming white swans.	Pension fund Confidence. Care and calmness at an old age — secure old age.

THE MEANINGS OF THE WHITE COLOR RELEVANT TO THIS PLOT ARE:
light <i>n.</i>
light <i>adj./adv.</i>
bright/light day
cleaned
warm <i>adj./adv.</i>
pureness
clean/pure/immaculate <i>adv.</i>
clean/pure/immaculate
freedom
free
tender/delicate/fragile <i>adj./adv.</i>
beauty
beautiful
good-looking
good/nice/kind
goodness/kindness
innocent
peace
peacefully
peaceableness
pure/immaculate
purity/immaculacy
space/expanse
spacious/roomy
breadth/borderness
perfect
calmness

calm
joy/gladness/delight/glad/joyful/joyous
eternity/perpetuity
elegant
elegance
style
of style
opened
optimism
wise/prudent/reasonable
independent
magnificent/splendid
pleasant/agreeable/nice/enjoyable
healthy
love/affection
I have
swan

Some of them are synonymous to the words used at the clip: 'swan', 'calmness', 'calm'. Some of them fall in a paradigmatic string actual to the plot: 'I have', 'independent', 'free', 'freedom', 'wise/prudent/reasonable', 'optimism', 'purity/immaculacy', 'pure/immaculate', 'pureness', 'peacefully', 'peaceableness', 'innocent', 'good-looking', 'good/nice/kind', 'goodness/kindness'.

Obviously the monogamy of the swans, their 'good-looks', and the fact that the swan is not a predatory animal, i.e. the 'goodness/kindness' are the basic tennet of symbolism. Such symbolism is easy to understand in Bulgaria from 2000, eleven years after the start of the transition from communism to democracy, where there is a lack of confidence in any social structure connected with financial operations.

In the society of Israel, where such a degree of crime is absent, the symbolism of the pension funds is based on 'fertility', on the 'ripeness' of fructi-ferous plants, on the 'sweetness' of fruits. In the lack of confidence in post communist Bulgarian society the emphasis of the symbolism of the same institution — one of tenth of pension funds — is on the monogamy, not on a predatory animal, on the 'pureness' of the white color, and on the absence of any feminine image.

III. COMMON FEATURES

- 1) In both countries the names of the pension funds are names of what is absent: the arid climate conditions for vine growing and date-palms in Israel. Confidence in private financial institutions in Bulgaria.
- 2) Color language stands for the difficulties in Israel and in Bulgaria, respectively — the geographical and the social conditions.
- 3) Both advertisements use color language.

IV. DIFFERENT FEATURES

- 1) The Israeli advertisement uses femininity, the Bulgarian one does not.
- 2) The Israeli advertisement uses plant symbolism, the Bulgarian advertisement — the symbolism of animals.
- 3) The Israeli advertisement is made of a greater number of elements, consisting of femininity, color language, plant symbolism. The Bulgarian ad has two elements: color language, and animal symbolism.

ON THE WINGS OF GLOBALISM – BACK TO THE TOWER OF BABEL?

The Hebrew Bible story on the building the Tower of Babel is famous for the loss of the single common language of people. At the beginning of 21st century we witness elements of transnational, global language in the advertisement industry and in the communication process through advertisements. Signs of femininity and color language play an important role in global and mutual language.

It should be stressed that the utterances based on the system of signs of femininity are drawn on the Judeo-Christian understanding of what is culturally permitted. It is well known that women's clothing and behaviour differ in general.

I. PICTURE AND LANGUAGE

I.1. One picture in different languages

There are many striking examples of internationalisation of the visual part of advertisements. We can show that the *Nivea* products do not change the pictures at all yet at the same time the language of verbal parts of the ad vary depending on the local natural language. For example pictures No 1-4 and No 8 are in Bulgarian, picture No 5 and No 6 are in German but they all can be observed in different countries as one and same visual material. The situation is the same with *Givenchy* products — pictures No 11-22.

I.2. One picture — one language

Pictures No 18 and No 19 can be observed in magazines in Israel and shopping centers. The only difference between pictures No 18 and No 19 is that *Givenchy* in No 18 is accompanied by advertisement of the Bulgarian air-line *Balkan*.

There is a difference with Nivea-products. *Givenchy* chose the strategy to send messages in a single language in spite of any local natural language. This case, as many others like *Rothmans* video clips campaign, represent a situation of an attempt of the advertisement industries to go back to the single language spoken by all people before they tried to build up the Tower of Babel. Such attempts in fact do not have the intention to reach any real unification of the natural languages. On the one hand it is an attempt to express the mutual language of business, on the other hand it is a successful expression of a self identification of a company and a label in the context of the variety of the advertisement market.

I.3. Different languages, different models but the same colors and femininity.

Pictures No 43 and No 44 are a very interesting object. In the case of the *Nivea* product we find identical colors, and the same women models representing the signs of femininity. On pictures No 43 and No 44 the languages are different — in No 43 the natural language is Hebrew, in picture No 44 — it is German. The colors are the same, but the concrete women models are different!

We can look for some differences in the signs of femininity as much as in No 44 the eyes of the woman are closed and there is a clear state of meditation on the taste of the perfumery product. In picture No 43 the eyes of the model are wide open and the psychological status is much more active. It does not represent a state of *nirvana* but rather a call to try and to buy.

The usual blue-eyed blonde from *Nivea* is missing here in the German version of *Poème* of *Lancome*.

May be this would explain the difference. Israel has been in state of war ever since its establishment — there have been no possibility for the country to relax and people to feel *Poème* — a perfume — by closing the eyes. If one were to close one`s eyes, it would mean to become more vulnerable. Closing one`s eyes in Israel stands for danger — not the risk of city crime but that of terrorism. Obviously shutting one`s eyes in Israel is simply a stupid thing to do.

II. PAGAN GODDESS-FEMININITY AND COLORS

II.1. Givenchy-products

Pictures No 20-22 represent a style of deification in a pagan style of femininity.

II.1.1. Pictures No 21 and No 22 represent an ancient Greek or Roman goddess. The bottles of the perfumery product have forms of a classical feminine figure dressed in classical Greek dress. The feminine figures also reproduce the ancient Greek goddesses. The nature of goddesses in Greek mythology is to have many features and many reincarnations. That is why we can suppose which goddess exactly is represented at those pictures.

II.1.2. Picture No 20 represents a psychological and physical state of *nirvana* obviously caused by the testing of the qualities of the advertised product. This strategy is used very often. We can observe the same strategy at picture No 42 where the reason for *nirvana* is not a perfumery product but a piece of jewellery.

The state of *nirvana* of the feminine model stands for satisfaction and above all serenity, a concept drawn from Indian culture popular in Europe throughout the XVI-XX century. Hence the exploitation of such states of the mind by advertisement industries to prove the perfect result of using a product.

Actually a divine state or a state of *nirvana* are false claims and the Lie in the advertisement, in fact one could say the biggest Lie. A product can give some level of satisfaction, pleasure, feeling good and other positive feelings, but no human person can be a pagan god or goddess, neither God, and *nirvana* is only reached rarely. Nirvana is also a gift that does not depend of the level of training. At the same time, there are levels of nirvana depending on the level of individual training.

II.1.3. Different goddesses. Picture No 20 could also be seen as the goddess of love Venus. Pictures No 21 and No 22 could be related to Hera or Athena. Picture No 9 could be related to some Northern Europe goddess dressed contemporary clothes.

What we see are different goddesses related to ancient Greece, Rome or Northern Europe. A question arises — ‘Which is the most appropriate color for a goddess?’ This is a rhetorical question as most higher goddess have many and different incarnations or embodiments. The answer is — ‘Every color is appropriate to a goddess, and it depends on her concrete incarnation’.

Maybe the most intimate and personal color for a goddess is gold. That is what we can observe in the manipulative 'goddess type' plot in picture No 23 where a golden woman, alive at the same time, takes her bath in a golden liquid under a gold sky.

We can feel empathy for a state of nirvana in picture No 23. In this case the causation comes from product of Christian Dior. This nirvana of life is provoked by an object which causes death by the name-definition — Poison of Christian Dior. Obviously Christian Dior's Poison fragrance, rosy and violet flowers colors and their fragrance are in a harness to reach this state of nirvana. The 'gold lady' also comes to us from Christian Dior.

In picture No 25 we observe a lady with wooden hat, on the one hand, and on the other hand — represents an art nouveau style, i.e. a town culture. This impression for art nouveau comes from the jewellery and the color of the lipstick.

We can make a conclusion that Christian Dior advertisement strategy relies on variety. Variety, but as we observe, variety of different goddesses, some of them local — of forest-art nouveau, of flowers, yet some — of high levelled 'gold lady'. At the same time Givenchy has a serial advertisement that represent different women in different poses, but always in a white dress and the same reddish-brown background.

What unites all examples with goddess elements are supernatural features, supernatural behavioural acts, and a supernatural environment, and finally supernatural dimensions of the signs of femininity whatever they are. The colors, in some sense, also are supernatural — as we saw — the 'gold lady' (No 23), 'flower lady' (No 24), 'the forest-town lady' (No 25), 'the northern lady (No 9)', 'the Greek ladies' (No 21 and No 22) etc.

There is no doubt that the advertisement industries explore master pieces of art, the painting art lodgements of the Christian culture and the modern arts, the subconscious influence of polytheistic mythical objects with their supernatural features, and all these — the skillful use of the permanently developing potential of photography, printing and filming.

MAIN CONCLUSIONS

1. At the borders of multi-factor phenomena such as advertisements there are two clearly recognised sign systems — femininity and colors.
2. The signs of femininity are the more recent system in this variant, and it characterises Jewish and Christian secular society.
3. Colors have their non-color meanings.
4. Colors have universal kernel non-color meanings.
5. The universal kernel non-color meanings of the colors function transculturally and transitionally. They are based on the semantisation of the prototypes of the focal colors.
6. The signs of femininity can be represented in two ways:
 - 6.1. As a dynamic mono femininity structure;
 - 6.2. As lists of semes on femininity, which are the opposites to the features of masculinity — biological, behavioural and cultural.
7. The signs of femininity and colors can enter in the relation of context-depended synonymy.
- 7.1. There are different kinds/levels of context-depended synonymy: Total synonymy, Partial synonymy, and Subpartial synonymy.
8. Both sign systems have a strong influence over subconsciousness and preconsciousness.
9. The mutual synonymous action of both systems makes the effect of an advertisement stronger and more effective.
10. Synonymous meanings are a doubled message of one and the same meaning to the subconsciousness, preconsciousness and consciousness of the potential consumer at the advertisement utterance.
11. Doubling the same information by different sign systems is a cognitive method widely used at the passage customs (folklore and initiation rituals) along many centuries and at some classical novels.
12. The synonymy of a meaning or set of meanings between different sign systems serves the suggestion the author's intention contains.
13. The antonymy between colors and signs of femininity is very rarely used. This fact follows the very ancient folklore track, initiation

rituals, and novel usage of synonymy as a cognitive mechanism for suggestion of a meaning/information.

14. Femininity can be an object of deification. The advertisement industry feels free to exploit pagan goddesses of all kinds and levels. This gives special freedom to express the deification by set of signs of femininity and set of colors.
15. The successful promotion of consumer goods calls for turning to the soul and the spirit of an individual and the world of ideas as a whole. This strategy has many instruments — jokes, family life, sexual success (through the use of a product), fantastic and fairy-tale elements, and above all the Lie and spiritual aspirations. The color sign system, femininity and masculinity are only subinstruments to reach the soul, to touch and express the call of the soul and the spiritual level of an individual.

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APPENDIX I

THE BULGARIAN NORM FOR WORD-ASSOCIATIONS

Here is data on the Bulgarian Norm of Word-Association.

The method was developed by H. Kent and A. Rosanoff, [Kent, Rosanoff, 1910].

Testing was carried out on two occasions: once throughout the 1979-1982 period by Entcho Gerganov and his colleagues at the Laboratory for Structural and Applied Linguistics, Institute for foreign students — Sofia, and secondly in 1996 at a private employment office at Sofia by M. Almalech. The first included 1000 persons and 200 word-stimulus, the second sample with the same instructions included 100 persons and a 30 word-stimulus. Gerganov's results [Gerganov et al, 1984] were compared to the results of the 1996th testing [Almalech, 2001]. One of the main goals of the comparison is to check and list the steady repeated responses.

Both experiments included the following basic color terms: white, black red, blue, yellow, green. Besides these basic color terms both tests included the terms **light** and **dark**.

Some special features emerge here:

1) The usual oppositions/antonymous responses are excluded as much as this cognitive mechanism is well researched [Laffal, 1969].

2) The existing full range of relationships (synonymy, antonymy, attribution, predication etc.) between the word-stimulus and word-association will neither be represented and nor discussed.

3) The artefacts and natural objects as responses are excluded from the data analysis because they are not useful for our goals. The other reason of elimination of this kind of responses is that the names of artefacts and of natural objects is the great amount of the responses. Many of the natural objects can be considered as competitors for prototypes. For example *lemon, tulip, daffodil, crocus, primrose, rose,*

pink/carnation, dandelion, wheat are competitiveness that can not succeed in the competition to the real prototype for yellow — the sun. For the full list of responses see [Almalech, 1997/98] and [Almalech, 2001].

4) The statistical data on every response also are not included here, however what should not be missed is the highest frequency at both experiments of the terms for the prototypes and their most important qualities. Some of the semantisations of the prototypes are also very frequent, but some are available only once or twice.

5) The responses reflect the linguistic consciousness and linguistic subconsciousness of the tested persons. The responses represent data on the cognitive processes.

6) Structure of the Norm. The responses which are the same in both experiments are the kern of the Norm. The kern consist of the language terms for: a. the prototypes, in terms of E. Rosch for every focal color; b. the most important qualities of the prototypes — warm/heat for fire and blood, clean/immaculate for snow/milk/light etc.; c. semantisations or cultured meanings for the prototypes and their most important qualities.; d. artefacts and natural objects.

7) The list contains a transcription of the Bulgarian word and its translation into English. Some Bulgarian words have two or more words in the English translation to represent the functional semantics of the Bulgarian word. Some English words are marked as part of the speech because in Bulgarian the response-word is more than one part of the speech by conversion.

8) The responses are considered as non-color meanings of the colors or semantisations/culturisations of the colors.

9) The responses represent the lexical level of the verbalized color language or the contextual-free verbalized color language.

10) The responses are considered (linguistic and non-linguistic unconscious and conscious) knowledge of the universal, prototype based meanings of colors. Actually, the fact of the presence of universal responses is well known - in 1961 Rosenzweig marks the universal character of word-associations in the frame of the Kent-Rosanoff' list across French, English, Italian and German Norms of Free Word Associations [Rosenzweig, 1961, pp. 359-360]

**NORMATIVE WORD-ASSOCIATIONS RESPONSES
TO THE STIMULUS BLACK**

Transcription of the Bulgarian word	Translation of the Bulgarian word into English
CENTAR	KERN
[nosht]	night
[tamen]	dark
[tamnina]	darkness
[tamnitca]	dungeon/gaol
[mrak]	dusk/gloom
[mrachen]	obscure/dim/sombre
[negar]	negro/darkie
[arap]	blackmoor
[garvan]	raven
[studen]	cold
[oblak]	cloud
[den]	day
[vaglen]	coal
[vaglishta]	coal/coals
[sajdi]	soot/grime/smuts
[poglashtasht]	swallowed
[diavol]	devil
[grob]	grave
[grobishta]	cemetery
[losh]	bad
[losho]	badly
[traur]	mourning n.
[trauren]	mourning adj.
[mrasen]	dirty
[strog]	strict/severe
[strogost]	strictness/severity
[stil]	style
[stilen]	of style

[maka]	anguish
[seriozen]	serious
[zatvor]	jail
[zatvoren]	closed/shut
[sila]	power/strength/force
[silen]	powerful/strong
[strah]	fear/dread/fright
[strashen]	frightful/fearful/terrible
IADRO	NUCLEAR
[neiasen]	vague/blurred/unclear
[nezabelejimost]	impeceptibility
[edinen]	united
[ednoobrazen]	monotonous
[zlokoben]	ominous
[zlovesht]	sinister/ominous
[nasiten]	saturated/impregnated
[predpochitan]	prefered
[po-dobar]	better
[liubim]	beloved
[nevidim]	invisible/unseen
[neutralen]	neutral
[neizlachvasht]	non-radiative
[laskav]	shining/lustrous
[dalbok]	deep
[vdovitca]	widow
[zviar]	beast
[zdrav]	healthy
[kasmel]	luck
[iad]	anger
[nepoznat]	unknown
[taina]	secret/mystery/enigma
[tainstven]	misterious/enigmatic
[izcapan]	soiled/dirty

[nechistota]	uncleanliness / dirtiness
[plamak]	flame/blaze
[buria]	storm
[vechnost]	eternity/perpetuity
[dusha]	soul
[eleganten]	elegant
[elegantnost]	elegance
[luksozen]	luxurious
[etikecia]	etiquett/formality
[oficialen]	official/formal
[oficialnost]	formality/official capacity
[iztunchenost]	refinement/finesse
[neuiutnost]	lack of cosiness
[prestij]	prestige
[zacherknat]	cross out/dash out
[othvarlen]	outcast
[krah]	crash/downfall
[neudachen]	unsuccessful/unfortunate
[neshtastie]	unhappiness/misery
[nepriatno]	unpleasant/painful/ unsavoury
[fatalisam]	fatalism
[pesimizam]	pessimism
[zagadka]	riddle/puzzle/enigma/mystery
[zlo]	evil/wrong/harm/mischief
[pogrebenie]	funeral/burial
[borba]	fight
[katerene]	climbing
[madar]	wise/sage
[majestvo]	manliness/ manfulness
[nezavisimost]	independence
[neobiatnost]	boundlessness/immensity
[salzi]	tears
[tarikat]	sly one

[magiosnik]	wizard/magician
[dvulichie]	duolocity
[bezpokoistvie]	anxiety/unrest
[svit]	folded
[vuobrajenie]	imagination
[fantazia]	imagination/fantasy
[individualnost]	individuality
[nepriatnost]	trouble/nuisance
[otdelno]	separately/singly
[tishina]	silence/quietness
[jivot]	life
[sadia]	judge
[stroen]	slender/shapely
[murgav]	swarthy/tawny
[i strashen]	and terrible/and frightful
[slance]	sun

**NORMATIVE WORD-ASSOCIATIONS RESPONSES
TO THE STIMULUS BLUE**

Transcription of the Bulgarian word	Translation of the Bulgarian wor into English
CENTAR	KERN
[nebe]	sky
[nebesno]	heavenly
[more]	sea
[morsko]	sea adj.
[ezero]	lake
[okean]	ocean
[oblak]	cloud
[voda]	water
[chist]	clean/pure/immaculate
[svoboda]	freedom
[svobodno]	free adj., adv.
[svoboden]	free
[krasiv]	beautiful
[hubav]	good-looking

[prostor]	space/expanse
[prostoren]	spacious/roomy
[bezbrejno]	boundless/limitless/borderless
[neobiatno]	boundlessly/endlessly infinitely/illimitably
IADRO	NUCLEAR
[nejen]	tender/delicate/fragile
[nejnost]	tenderness/delicateness
[spokoen]	calm
[spokoistvie]	calmness
[shirota]	breadth/borderness
[radost/radosten]	joy/gladness/delight/glad/joyful/ joyous
[vesel]	gay/joylly/cheerful/merry
[bezkrain]	infinity
[polet]	flight
[mechta]	day-dream
[mekota]	softness/delicacy
[lekota]	nimbleness/fleetness/piece of mind
[volnost]	liberty/freedom
[bezgrijie]	freedom from care
[interesno]	interesting adj./adv.
[obicham]	to love

**NORMATIVE WORD-ASSOCIATIONS RESPONSES
TO THE STIMULUS GREEN**

Transcription of the Bulgarian word	Translation of the Bulgarian word into English
CENTAR	KERN
[treva]	grass
[pole]	field
[darvo]	tree
[tcvete]	flower
[gora]	forest
[livada]	meadow
[rastenie]	plant
[list]	leaf
[lista]	leaves

[luk]	onion
[kokiche]	snowdrop
[klon]	branch
[priroda]	nature
[bor]	pine-tree
[elha]	alder-tree
[liana]	liana
[dab]	oak-tree
[djungla]	jungle
[krastavitca]	cucumber
[marulia]	lettuce
[hlorophyl]	chlorophyll
[zelka]	cabbage
[grah]	peas
[domat]	tomato
[zelenina]	greenery
[hrast]	bush
[shuma]	foliage
[park]	park
[rastitelnost]	vegetation
[planina]	mountain
[stud]	cold n.
[studeno]	cold adj./adv.
[svej]	fresh
[svejest]	freshness
[spokoistvie]	calmness
[uspokoenie]	relief
[spokoino]	calm adj./adv.
[umora]	tiredness
[otmora]	relaxation/rest
[otmoriava]	to refresh
[jivot]	life
[jivo]	alive
[mlad]	young
[mladost]	youth
[chist]	clean/pure/immaculate

[chistota]	clean/pureness/immaculacy
[svoboda]	freedom
[nejnost]	tenderness/delicateness
[nejen]	tender/delicate/fragile
[svoboda]	freedom
[krasiv]	beautiful
[omraza]	hate
[prostor]	space/expanse
[hubav]	good-looking
[priaten]	pleasant/agreeable/nice/enjoyable
[iad]	anger
IADRO	NUCLEAR
[nezrialo]	unripe
[shte uzree]	will
[kiselo]	1. sour; 2. sourly
[uhanie]	fragrance
[shir]	breadth/borderness
[shirota]	breadth/borderness
[prohlada]	coolness
[mekota]	softness/delicacy
[tvardo]	hard/solid
[pochivka]	rest
[bodrost]	cheerfulness/liveliness
[neopitnost]	inexperience
[iadove]	worries
[gniav]	anger
[zdrave]	health
[dobrota]	goodness/kindness
[nadejda]	hope
[radost]	joy/gladness/delight
[radosten]	glad/joyful/joyous
[uspeh]	success
[kismet]	luck
[omraza]	hatred
[dete]	child
[silno]	strong

**NORMATIVE WORD-ASSOCIATIONS RESPONSES
TO THE STIMULUS RED**

Transcription of the Bulgarian word	Translation of the Bulgarian word into English
CENTAR	KERN
[vino]	wine
[krav]	blood
[karvav]	bloody
[ogan]	fire
[ognen]	fiery
[toplo]	warm
[toplina]	warmness
[goreshto]	heat
[goria]	to burn
[silno]	strongly
[sila]	strength/force
[iarko]	vivid/bright
[iarkost]	vividness/brightness
[slantce]	sun
[zalez]	sunset
[svetlo]	adj. light
[svetlina]	n. light
[liubov]	love
[liubono]	loving
[krasivo]	beautiful
[krasota]	beauty
[radost]	joy/happiness
[opasno]	dangerously
[opasnost]	danger
[greshka]	mistake
[nervi]	nerves
[bik]	bull
[toreador]	toreador/bullfighter
[korida]	bullfight/corrida
[sartce]	heart

[signal]	signal
IADRO	NUCLEAR
[blestiashto]	shining
[natrapteivo]	intrusive/obtrusive
[draznitel]	irritant
[drazneshto]	irritating/teasing
[priaten]	pleasant/nice
[priatno]	pleasantly
[predizvikatelno]	provoking
[mnogo]	many/much/a lot of
[malko]	little/a bit
[dinamika]	dynamics
[trevoga]	alarm/alert
[uverenost]	confidence/certainty
[sigurnost]	security/assurance/certainty
[slabo]	weakly
[silno]	strongly
[mosht]	power/might
[hubav]	good looking/nice
[vazbuda]	excitement/thrill
[istina]	truth
[losho]	bad
[mirag]	mirage
[smushtenie]	disturbance/confusion
[hrabrost]	bravery/courage
[olocetvorenje]	personification/embodiment
[voina]	war
[umria]	died
[smart]	death
[tragedia]	tragedy
[vesel]	gay/joyful/cheerful/merry
[zloba]	malice/spite
[omrazen]	hateful/odious
[prekrasno]	beautifully/lovely
[gniav]	anger/wrath
[iad]	anger/rage

[iarost]	fury/frenzy
[svejo]	fresh
[zlato]	gold
[trepti]	to vibrate/to twinkle
[valnenie]	choppiness/rough
[strast]	passion
[strastno]	passionately
[agresia]	aggression
[grubost]	rudeness/roughness
[bolka]	pain
[emocia]	emotion
[emocionalnost]	emotionality
[znachimo]	significant
[pozitivno]	positive
[zabraneno]	forbidden
[obraz]	image
[pozar]	fire/blaze
[vnimanie]	attention
[poriv]	impulse
[politicheski pristrastia]	political partiality
[najzejeno]	white/red hot
[zarevo]	glow
[biaga]	to run
[menzis]	menstruation

NORMATIVE WORD-ASSOCIATIONS RESPONSES TO THE STIMULUS WHITE

Translation of the Bulgarian word	Translation of the Bulgarian word into English
CENTAR	KERN
[sniag]	snow
[snejen]	snowy
[belosnejen]	snow-white
[kato sniag]	like snow

[mliako]	milk
[svetlina]	light n.
[svetlo]	light adj./adv.
[sirene]	cheese
[sol]	salt
[svetal den]	bright/light day
[izchisten]	cleaned
[toplo]	warm adj./adv.
[oblak]	cloud
[chistota]	pureness
[chisto]	clean/pure/immaculate adv.
[chis]	clean/pure/immaculate
[svoboda]	freedom
[svobodn]	free
[nejen]	tender/delicate/fragile adj./adv.
[krasota]	beauty
[krasiv]	beautiful
[hubav]	good-looking
[dobar]	good/nice/kind
[dobrota]	goodness/kindness
[nevinen]	innocent
[mir]	peace
[mirno]	peacefully
[miroliubie]	peaceableness
[neporochen]	pure/immaculate
[neporochnost]	purity/immaculacy
[prozrachen]	transparent/translucent
[svadba]	marriage
[bulka]	bride
IADRO	NUCLEAR
[prostor]	space/expanse
[prostoren]	spacious/roomy
[praznota]	emptiness
[shirota]	breadth/borderness
[beztcveten]	colorless
[savarshen]	perfect

[spokoistvie]	calmness
[spokoen]	calm
[radost/radosten]	joy/gladness/delight/glad/joyful/ joyous
[vechnostta]	the eternity / the perpetuity
[vechen]	eternal/everlasting/perpetual/ immortal
[angel]	angel
[duhoven]	spiritual/mental/intellectual
[oficialen]	official
[oficialnost]	formality/official character
[strog]	severe/strict
[strogost]	severity/strictness
[eleganten]	elegant
[elegantnost]	elegance
[stil]	style
[stilen]	of style
[otkrit]	opened to
[optimizam]	optimism
[madar]	wise/prudent/reasonable
[nezavisim]	independent
[prekrasen]	magnificent/splendid
[priaten]	pleasant/agreeable/nice/enjoyable
[konkreten]	concrete
[iskriasht]	sparkling
[prohlada]	coolness
[stud]	cold n.
[studeno]	cold adj.
[luskav]	shining/shiny
[oslepitelno]	blinding adj./adv.
[bolen]	ill
[zdrav]	healthy
[obich]	love/affection
[zlost]	malice
[malko]	little/small
[mnogo]	a lot of/many

[sempul]	simple/plain
[strashno]	frightful/terrible
[smurt]	death
[pusto]	deserted/waist
[reshetka]	gratting/bars/grid
[mrachno]	dark adj./adv.
[mrusen]	dirty
PERIFERIA	PERYPHERY
[puhkav]	fluffy/downy
[voal]	veil
[moderen]	modern
[den]	day
[belota]	whiteness
[sviat]	1. world; 2. sanctuary
[srebrist]	silver adj.
[vruh]	top
[zahar]	sugar
[imam]	I have
[lebed]	swan
[pamet]	memory
[pustinia]	desert
[smessen]	mixed
[dezinfektciran]	disinfected
[estestven]	natural
[kozja]	skin
[skl]	ski
[prah]	dust
[kismicheski]	cosmic
[neangazjiranist]	unbooked/non-committed
[osnoven]	basic
[sluntce]	sun

**NORMATIVE WORD-ASSOCIATIONS RESPONSES
TO THE STIMULUS **YELLOW****

Transcription of the Bulgarian word	Translation of the Bulgarian word into English
CENTAR	KERN
[sluntce]	sun
[sluntcev]	sunny
[slunchogled]	sunflower
[ogan]	fire
[toplo]	warm/warmly adj./adv.
[toplina]	warmth
[goreshto]	hot
[svetlina]	light n.
[piasak]	sand
[esen]	autumn
[grozde]	grape
[lud]	mad/crazy
[ludost]	madness/craziness
[tcvete]	flower
[patence]	duckling
[krasiv]	beautiful
[pilentce]	fledgeling
[jaltak]	yolk of egg/vitellus
[jaltenitca]	jaundice
[zlato]	gold
[zlaten]	golden
IADRO	NUCLEAR
[kreshtiashto]	loud/flashy
[sladost]	sweetness
[iarko]	bright/brightly
[iarkost]	brightness/brilliance/lucence
[omraza]	hatred
[zloba]	malice/spite/malevolence
[mrazia]	to hate
[laja]	to lie/lie n.

[otrova]	poison
[bolest]	disease/illness
[otvratitelno]	disgustingly adj./adv.
[liubimo]	beloved adj.
[iskra]	spark/sparkle
[plamak]	flame
[otkacheno]	loony/gaga
[plazgav]	slippery
[razdiala]	parting
[tonus]	tone
[jajda]	thirst
[poviahnal]	withered/faded
[taga]	sadness
[veselo]	gay/cheerful/joyful/marry adj./adv.
[veselie]	gaiety/fun/merriment
[skuka]	boredom
[izgrev]	sunrise
[priatno]	pleasantly
[nepriatno]	unpleasant/unpleasantly
[jivot]	life
[jiznenost]	vitality
[kovarstvo]	isidiousness/perfidy
[melanholia]	melancholy
[usmivka]	smile
[chuvstvo]	feeling/sentiment
[prostor]	expanse/space
[talant]	talent/gift
[bodro]	cheerfully
[bodrost]	cheerfulness
[proval]	failure
[unes]	trance/daze

LIGHT AND DARK

NORMATIVE WORD-ASSOCIATIONS RESPONSES TO THE STIMULUS **DARK**

Transcription of the Bulgarian word	Translation of the Bulgarian word into English
CENTAR	KERN
[nosht]	night
[nostem]	at night/by night
[noshten]	nightly adj.
[oblak]	cloud
[oblachen]	cloudy
[cheren]	black
[mrak]	dusk/gloom
[mrachen]	dim/somble
[tama]	darkness
[tamno]	dark
[tamnina]	darkness
[tamnitca]	dungeon/jail
[negar]	negro/darkie
[peshtera]	cave
[den]	day
[vecher]	evening
[sianka]	shadow
[tiho]	silent adj./adv.
[tishina]	silence/quietness
[grob]	grave
[kosmos]	cosmos/space
[samota]	loneliness
[strah]	fear
[strashen]	fearful/frightful
[strahovito]	awfully/horribly
[studen]	cold
[nepoznat]	unknown/unfamiliar

[taga]	sadness
[tazen]	sad
[opasen]	dangerous
[opasnost]	danger
[samnitelen]	doubtfull
[samnenie]	doubt
[zagaduchen]	enigmatic/mysterious
[zagaduchnost]	enigma/mysterious
[taen]	secret adj.
[tainstven]	adj. secret/misterious
[interes]	interest n.
IADRO	NUCLEAR
[interesno]	interesting; interestingly
[mnogo]	many/much/very
[malko]	little/few
[skuka]	boredom
[krasiv]	beautiful/handsome
[grozno]	unsightly adj./adv.
[dobro]	good adj./adv.
[losh]	bad
[bezdushen]	heartless
[spokoistvie]	calmness/calm
[bezpokoistvo]	anxiety
[zatvor]	jail
[ogranichen]	limited
[zlodei]	villain/evil-doer
[zora]	dawn/daybreak
[razsamvane]	dawn/daybreak
[mraknalo]	in the evening/at night
[iasen]	serene/clear
[neiasen]	vague/unclear/blurred
[smaten]	vague/unclear/blurred/hazy
[mrasen]	dirty/grubby/unclean
[nechisto]	unclean/dirty adj./adv.
[nechesten]	dishonest/unfair
[nov]	new

[podtsikasht]	oppressing
[privlekatelen]	attractive/charming
[priaten]	nice/pleasant
[dosaden]	boring
[tiagisten]	oppressing/boring/tedious
[traur]	mourning
[smurt]	death
[sram]	shame
[neizvestnost]	uncertainty
[nepriyetliv]	unfriendly
[neobosnovan]	ungrounded/unfounded
[neochakvanost]	unexpectedness/suddenness
[nepredvidimost]	contingency/unexpectedness
[nepriatnost]	trouble
[neshtastie]	unhappiness/misery
[nevolia]	misery/sorry plight
[negativnost]	negativeness
[nedobronamerenost]	bad-intention
[seriozen]	serious
[strog]	strict/severe
[afera]	affair
[beznadeznost]	hopelessness
[bezpomoshnost]	helplessness
[mek]	soft
[terzanie]	torment/agonny
[truden]	hard
[ubijstvo]	murder
[prestupnost]	criminality
[umoren]	tired
[ambiciozen]	ambitious
[dvusmislen]	ambiguous/equivocal
[depresia]	depression
[zlokoben]	ominous
[zlovesht]	sinister/sly
[ugasvam]	become extinct
[biagam]	to run

[vikam]	to scream
[dalbok]	deep
[dalbochina]	depth
[pomisal]	thought/intention
[namerenie]	intention
[krai]	end/final
[podzemen]	underground
[buria]	storm
[chujd]	foreign

**NORMATIVE WORD-ASSOCIATIONS RESPONSES
TO THE STIMULUS LIGHT**

Transcription of the Bulgarian word	Translation of the Bulgarian word into English
CENTAR	KERN
[den]	day
[lach]	ray/beam
[slance]	sun
[slanchev]	sunny
[svetlina]	light <i>n</i>
[osvetlenie]	lighting/illumination
[osvetliava]	light up/illuminate
[svetlo]	light/brightly
[iarak]	bright/brilliant/dazzling
[nebe]	sky
[zvezda]	star
[zora]	daybreak/dawn
[chist]	clean/pure
[chistota]	cleanness/pureness
[iasen]	serene/clear
[iasnota]	clearness/clearly
[bliasak]	brilliance
[blestiasht]	shining/sparkling
[lachezaren]	radiant/effulgent/luminous

[prozrachen]	transparent
[topal]	warm
[toplina]	warmth/heat
[prostoren]	spacious/roomy
[prostor]	expanse/space/room
[vedar]	serene/fresh
[vedrost]	freshness/cheerfulness
[priaten]	pleasant/agreeable/likable
[iskren]	sincere/frank/candid
[hubav]	pretty/lovely/beautiful
[krasiv]	beautiful/lovely/handsome/ goodlooking
[mechta]	dream/revrie
[jivot]	life
[praznik]	holiday/feast
[um]	mind/intellect
[umen]	clever/smart/intelligent
IADRO	NUCLEAR
[shumen]	noisy/loud
[tih]	quiet
[goliam]	big/large
[malak]	small/little
[bistar]	limpid/lucid/clear
[videlo]	daylight
[siaia]	shine/blaze/glow/be radiant
[siaesht]	shining/blazing/glowing
[sianie]	radiance
[iarkost]	brightness/brilliance/vividness
[sniag]	snow
[kato bial den]	as a white day
[svetia]	light up
[otlichen]	excellent
[prekrasen]	magnificent/splendid
[chovechen]	humane
[lek]	light/easy
[shirok]	wide/roomy

[Bog]	God
[dusha]	soul
[elementaren]	elementary
[laja]	lie/untruth
[chesten]	honest
[iskren]	sincere/frank
[nadejda]	hope
[nadejdnost]	reliability
[optimizam]	optimism
[sempal]	simple/plain
[uspeh]	success
[beden]	poor
[radost]	joy
[radosten]	glad/joyful/joyous
[bezgrijen]	carefree/free of care
[vesel]	cheerful/joyful/marry/gay
[velik]	great/grand
[velichav]	grand/lordly/imposing adj.
[dostoen]	worthy/deserving
[dovolen]	pleased/satisfied
[otkri]	open/frank/candid
[otkrito]	openly/frankly adv.
[perspektiven]	perspective adj.
[badeshte]	future
[spokoen]	calm/tranquil
[privetliv]	affable
[siguren]	sure/certain adj.
[pritesnitelen]	embarrassing
[sajiviavasht]	reviving
[ozaren]	lighten up/illuminated
[grozen]	unsightly
[jiznen]	vital
[gord]	proud/lofty adj.
[goriasht]	ardent
[izgasnal]	extinct/extinguish
[liubov]	love

[shtastie]	happiness
[silen]	strong/powerful
[svetetc]	saint
[otche]	religious father
[zdrave]	health
[nebosvod]	firmament
[sviat]	1. world; 2. holly
[blian]	dream/reverie
[Apolon]	Appolo
[voinik]	sodier
[vek]	century
[mig]	moment/split second
[palen]	full/complete adj.
[misal]	thought n.
[chuvstvo na propadane]	feeling of falling down

THE FIRST THREE RESPONSES IN SIX DIFFERENT LANGUAGES

Here are the data on the first three responses given for the informants of six languages (Russian, Belorussian, Kirgizian, English, German, French). The list is quote from [Gerganov et al, 1984]. The data proves that this method of detrmining the verbalized color language has a kern of meanings-responses but also a set of nationl-cultural differences.

Language	Dictionary	Year of the test	Number of the tested persons
Russian	L. N. Titova, Kirgizko-ruskii asociativnii rslodar, Frunze, 1975 (L. N. Titova, Kirgizian-Russian Assosiation Dictionary, Frunze, 1975)	1972	500
Belorussian	A. Citova, Asociativni slounik beloruskai movi, Minsk (A. Citova, Assosiative Dictionary of Belorussian Language, Minsk 1981)	1979	1000

Kirgizian	L.N.Titova, Kirgizko-ruskii asociativnii slovar, Frunze, 1975 (L.N.Titova, Kirgizian-Russian Association Dictionary, Frunze, 1975)	1972	1000
English	J. Jenkins, The 1952 Minnesota word association norms. In: Norms of Word Association, New York, London, 1970	1952	1000
German	W. A. Russell, The complete German language norms for responses to 100 words from the Kent-Rosanoff word association test, In: Norms of Word Association, New York, London, 1970	1957-1958	331
French	M. R. Rosenzweig, International Kent-Rosanoff Word Association Norms, Emphasizing Those of French Male and Female Students and French Workmen, In: Norms of Word Association, New York, London, 1970	1955-1956	288

Black						
Bulgarian	Russian	Beylorussian	Kirgizian	English	German	French
white	cat	day	white	white	white	white
hegro	white	white	green	dark	dark	night
color	crow	crow	dress; red	cat	color; light	red

Blue						
Bulgarian	Russian	Beylorussian	Kirgizian	English	German	French
sky	sky	sky	sky	sky	sky	sky
sea	isak-kddl	screen	green	red	green	sea
green	blue	heaven	grass	green	yellow	red

Green						
Bulgarian	Russian	Beylorussian	Kirgizian	English	German	French
grass	meadow	meadow	sky	grass	meadow	meadow
field	red	leaf	green	red	yellow	leaf
tree	peas	forest	grass	blue	red	red

Red						
Bulgarian	Russian	Beylorussian	Kirgizian	English	German	French
wine	flag	flag	apple	white	green	black
flag	necktie	necktie	green	blue	color	blood
black	color	color	(piece of) cloth	black	blue	lip

White						
Bulgarian	Russian	Beylorussian	Kirgizian	English	German	French
black	snow	snow	black	black	black	black
snow	black	bread	blue	snow	snow	snow
color	light n.	black	snow	dark	light adj.	light adj.

Yellow						
Bulgarian	Russian	Beylorussian	Kirgizian	English	German	French
flower	leaf	color	red	blue	red	green
sun	color	leaf	pail	red	color	lemon
green	red	lemon	green	color	green	canary

Dark						
Bulgarian	Russian	Beylorussian	Kirgizian	English	German	French
light	forest	forest	light	light	light	light
night	light	night	dark, darkness	night	night	night
cloud	garden	light	serene/clear	room	darkness	black

Light						
Bulgarian	Russian	Beylorussian	Kirgizian	English	German	French
day	bright	bright	darkness	dark	dark	darkness
dark	lamp	lamp	house	lamp	serene/clear	dark
color	darkness	electric	world	bright	lamp	moon

APPENDIX II

APPENDIX II consists of 44 minimized by scanner advertisement pictures. Pictures No 1-12, No 16-23, and No 32-44 are analyzed here. The remaining of the pictures can be used in class room lessons or as home work.

ТОВАРНА МАРКА ТОВАРНА МАРКА КЕТО



НОВО!

НИВЕА СОФТ - ЗА ПОД-НИВА КОЖА

1

НИВЕА ДЕО
ДЕЗОДОРАНТ, КОЙТО СЕ
ПРИЖИ ЗА КОЖАТА.

НИВЕА
deodorant



За да запазиш своята личностна харизма, трябва да запазиш и личността на кожата си. Това е възможно благодарение на новият деодорант от серията "НИВЕА ДЕО". Той съдържа специално разработени компоненти, които действат директно в подкожния слой на кожата, предотвратявайки появата на неприятен мирис и поддържайки кожата чиста и свежа през целия ден.

НИВЕА ДЕО - КОМФОРТ ПРЕЗ ЦЕЛНИЯ ДЕН.

2

ТРИ СЪСТАВНИ
КОСМЕТИЧЕСКИ
ПРОДУКТА



ВАШАТА
КОЖА
ТРЕБВА
ПОСТОЯНО
ПОДДЪРЖАНА
ТОНИЦИ
И СЛАБИТЕЛИ.



3

Влажност, която се усеща веднага.

4



NIVEA
body

Модел: NIVEA BODY 270000 (снимка: NIVEA)
© NIVEA S. A. 2011. Всички права запазени.
Ако имате въпроси, моля, свържете се с нас.
NIVEA в България: Нивеа, България, София.

ПО-ДОБРЕ В СВЯТА КОКА

*Pflege, die sich spürt.
Fitness, die man sieht.*

NEU

NIVEA
Advanced
HYDRATING FITNESS

NEU
NIVEA HYDRATINGES FITNESS.
Intensivpflege für alle Hauttypen.
Mit 100% Feuchtigkeit für 24 Stunden.
Für ein Gefühl sanfter gepflegter Haut.

FÜR EIN GEFÜHL SANFT GEPFLEGETER HAUT.

5



**NIVEA HAIR CARE.
ЗА БРИЛАНТНА**

K

**WER SCHÖN SEIN WILL,
MUSS NICHT MEHR LEIDEN**



SANFTE RASUR + MILDE PFLEGE

6

NIVEA
for
Men



Овај бајрач на три
МЪЖЪТ гориво за
се *чувства* *добре.*

8

9

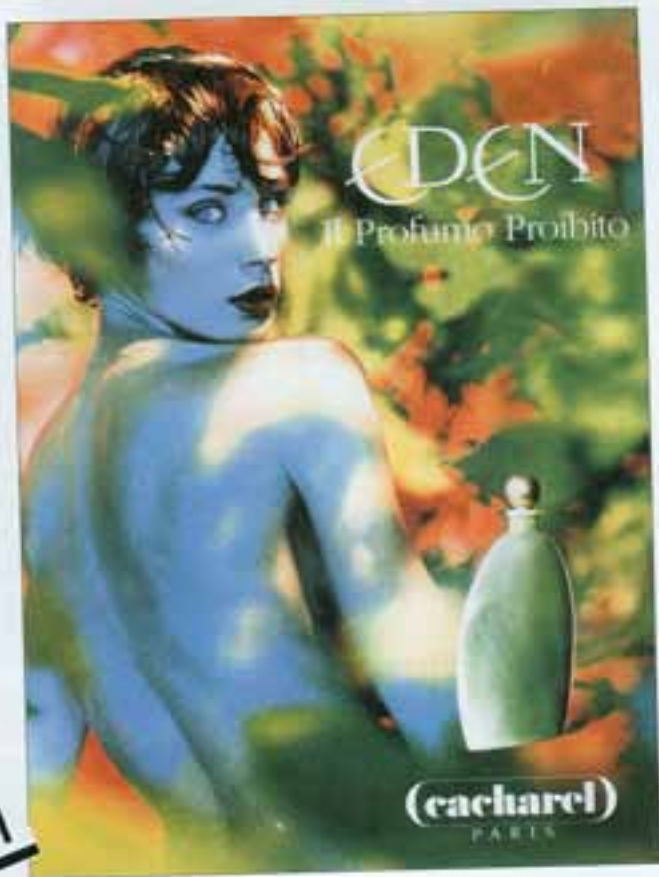




LAVAZZA

Espresso No. 1

10



EDEN

Il Profumo Proibito

(cacharel)
PARIS

11

Свеж аромат на зелено плодови
и отлична антибактериална
защита

Важно! Само Safeguard
на ефикасно убива 99.9%
от всички бактерии, които
се намират на кожата, без да
суши. Не само убива всички
бактерии, които са причина
за акне, но и предотвратява
разпространението на
грибките, които са причина
за микозите и дерматитите. Не
забравяйте! Само Safeguard
е антибактериален, но
не суши кожата.

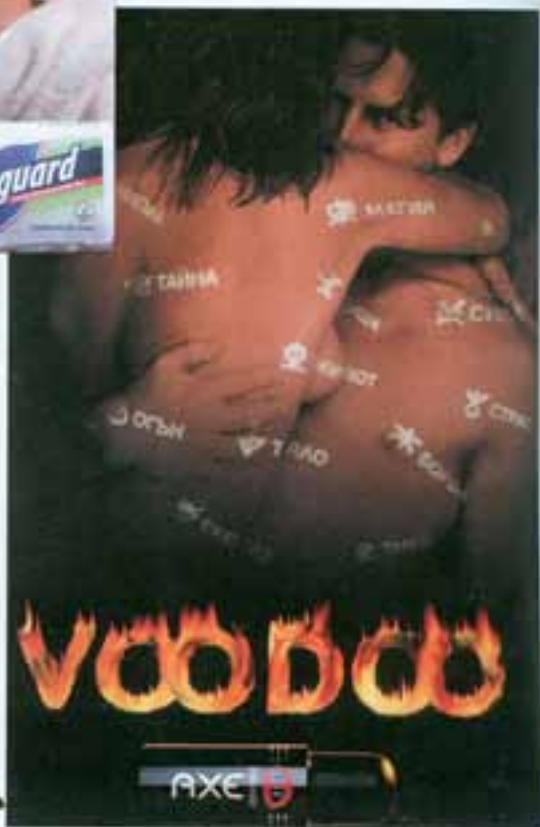


Само
Safeguard
Fruity
Ви дава
и гвеме!



12

13



SAMSUNG DIGIT

הטלפון החדש של סמסונג
הוא הטלפון הדיגיטלי
הראשון שיש לו מסך
צבעוני. הוא גם
הוא הטלפון הדיגיטלי
הראשון שיש לו מסך
צבעוני. הוא גם



SGH 2400



SGH 600

14

ESCAPE

15



Calvin Klein

יש לך כבר חמר? סדאי שתחה לך גם גמן.

השקט והנעימות של הים
הוא המהפכה של החורף
החדש. הים הוא המהפכה
החדשה של החורף. הים הוא
המהפכה החדשה של החורף.
הים הוא המהפכה החדשה
של החורף. הים הוא המהפכה
החדשה של החורף. הים הוא
המהפכה החדשה של החורף.

קובות הגמל של «בנה דיסקונט»

16

GIVENCHY

AMARIGE



17

GIVENCHY

BALKAN

Authorized Flight
Sky Shop

Extra
Vaginally



AMARIGE

18

GIVENCHY

Extra-
vaganze



The other
fragrance from
AMARIGE

19

20

AMARIGE



GIVENCHY

GIVENCHY



ORGANZA
INDÉCENCE

22

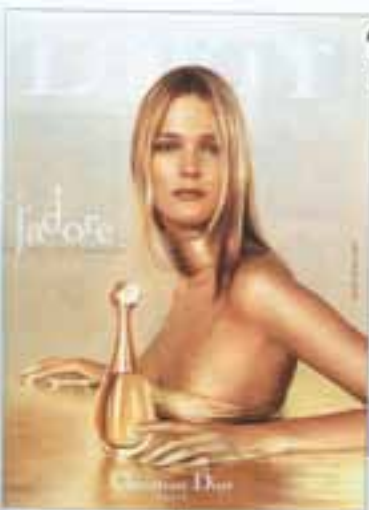
GIVENCHY



ORGANZA

21

23



24

ristianDior



POISON

ESPRIT DE PARFUM EAU DE TOILETTE BAUM DE COLOGNE

Dior

26

LUMIÈRE

ROCHAS

OSER
DIOR

Christi

25

27



OPIUM

28



YVES SAINT LAURENT

29

A DRINK? ISN'T JUST ONE WAY TO START A CONVERSATION.

WHEN YOU KNOW



30 RAYMOND WEIL
GENEVE



31

Содис

ЖИТЕН ДАР

открийте
удоволствието

Тукломи
Бифрочеса
с чиния мастика

ЖИТЕН ДАР

НОВО

от Нестле

ЗОВЪТ
НА
ДИВОТО

32



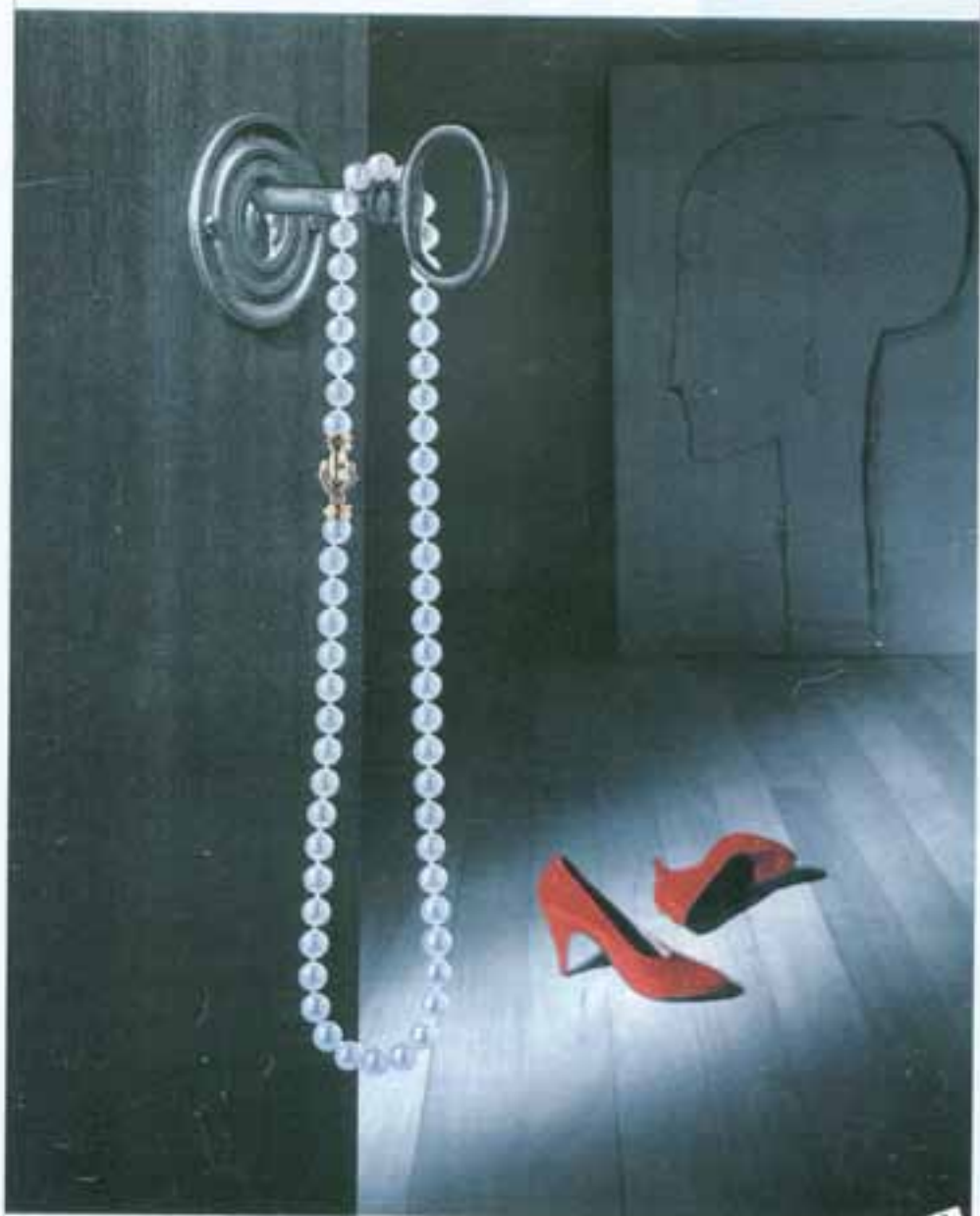
33



34

GASTONE LUCIOLI
all'opera

MOMENTI YUKIKO



PLAYBOY

Video

представя
филми за хора с претенции

Просто така

Лоб

Чубац на друга жена

Джана

Почвам, яката

Доброме или криво

Горещо кино

Игра

Адресът

Бесни

Нощ в Рио

и много други

Red Shoe Diaries

Викате преживявания
Колкото любите истории на любовта време
ТЪРСЕТЕ НА ВИДЕОКАСЕТИ ВЪВ ВАШИЯ ВИДЕОКАУП

Специално представяне на Playboy Video за България. Марка Video Center
За продажби и информация: (02) 896 12 31, (02) 896 218, (02) 896 202

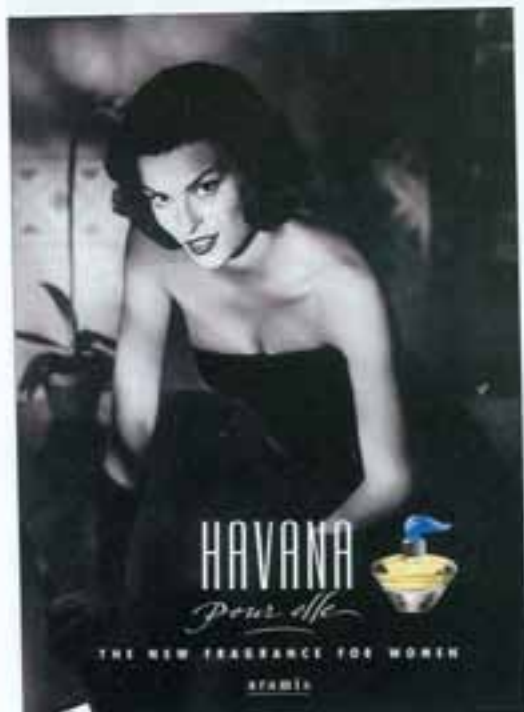


37

36

38

Dior

DOLCE VITA
L'essence de l'étéHAVANA
Pour Elle

THE NEW FRAGRANCE FOR WOMEN

STAMBA

39



Champs-Élysées

L'essence de l'été - l'essence de l'été

L'essence de l'été - l'essence de l'été

40

GUERLAIN
PARIS

AMETIST®

THE JEWELRY DIVISION OF
ROMANCE & MAGIC INC.

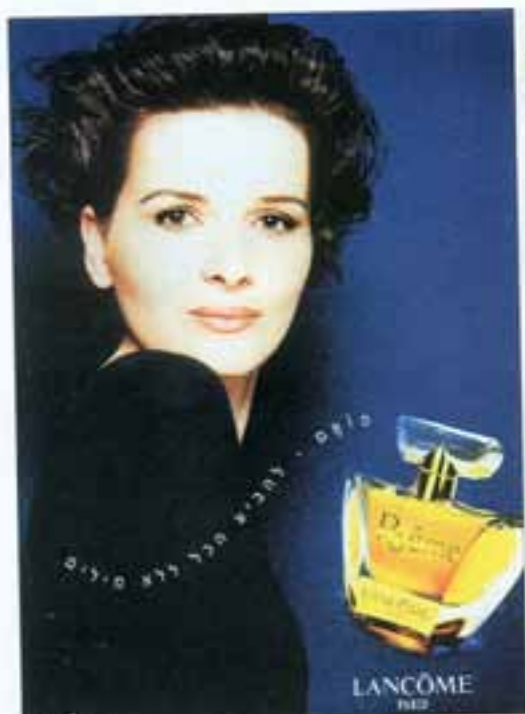


б у л . Ц а р О с в о б о д и т е л 4 А

42

41





Mony Almalech

ADVERTISEMENTS: SIGNS OF FEMININITY
AND THEIR CORRESPONDING COLOR MEANINGS

First Edition

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About the author

Mony Almalech (1954) is a professor at the New Bulgarian University and a guest professor at the Institute for Bulgarian Language with the Bulgarian Academy of Sciences. His Ph.D. Dissertation (1990) is on Bulgarian Grammar and his Dr. Habil. Dissertation (2006) is on the Semiotics of color in the Pentateuch. The scientific interests of Almalech are in the fields of Bulgarian language, Hebraic studies and Semiotics. His development was influenced by a two-year specialization with Prof. Dimitri Segal at the Hebrew University of Jerusalem (1993-94). In Jerusalem, Almalech created his first book in English - *Balkan Folk Color Language* (1996). Almalech is author of the first Hebrew-Bulgarian Dictionary (2004). His knowledge of Hebrew has allowed him to analyse the original text of the Bible in comparison with various translations, applying the tools of linguistics, semiotics, linguistic anthropology, ethnolinguistics, psycholinguistics, pragmatics, cognitive linguistics. The first volume of his Biblical Hermeneutic project, *Color in the Torah*, was published in 2006, the second volume, *The Light in The Old Testament* – in 2010. The interdisciplinary semiotic analysis of color is a distinctive feature of his monographs on color in folklore, literature, Bible and advertising: *Balkan Folk Color Language* (1996); *Color and Word: Psycholinguistic and Pragmatic Aspects* (2001); *Roots: Semiotics of Color* (2006); *The Language of Color* (2007). His first monograph, *Semantics and Syntax*, back in 1993 was on Bulgarian grammar, and he has never abandoned the subject: *Language and Idiolect: The Language of Bulgarian Jews in Israel* (2006). His last books are *Biblical Donkey* (2011) and *Semiotic Researches of Brands: Semiotics of Color in the Advertisement* (2011).

About the book

Mony Almalech draws our attention to the semiotic differences between visual colors and the linguistic color terms. He recognized two forms of existence of the language of the colors – Verbalized and Visual (non-verbalized). The visual colors are percept by the ocular perception, i.e. all colors are percept simultaneously. The verbalized form is when we use the natural language to designate color. The verbalized Color language is subordinate to the linear or syntax order of the natural language. Almalech used the Test of Free Linguistic Associations (of Kent-Rossanof) to form the Bulgarian Norm of associations on colors (Appendix 1). The list of word-associations (Appendix 1) is taken as a dictionary of non-color meanings of colors. In his previous book in English – *Balkan Folk Color Language* – Almalech proves a list of universal and non-universal color meanings of Visual colors in folklore marriage and burial. He used the Prototype theory of Rosch and Lakoff to comment the Norm of associations and the list of visual color meanings.

Almalech relates the verbalized associative non-color meanings of different words (basic color terms white, black, red, etc.; prototype terms *light, darkness, sun, fire, blood, sky, sea*, etc.; prototype rival terms *linen, cherry, duckling, ruby, wine, sapphire* etc.; terms for the basic features of the prototypes *clean, pure, immaculate* for light; *hot, warm* for fire; *fresh* for plants etc.) to the non-color meanings of the visual colors in folklore. He finds a small kern of mutual universal meanings which become a semiotic key for decoding the messages of advertisements.

The colors and the signs of femininity are described by Almalech as independent sign systems in terms of the semiotic triangle of Frege. The previous researches of Almalech on colors gave him the possibility to trace semantic and semiotic links between the signs of femininity and the colors. The analysis of 44 advertisements (pictures in Appendix 2) is an application of his Color theory.

Prof. Vassil Raynov, Dr. Habil.

Subjects: Advertisements, Semiotics, Cognitive Color Theories, Femininity, Psycholinguistics, Pragmatics, Anthropology, Relativity vs. Universality.