



Southeast European Center for Semiotic Studies

13<sup>TH</sup> EARLY FALL SCHOOL IN SEMIOTICS



## SOCIO SEMIOTICS / COGNITIVE SEMIOTICS

*XIII \* EFSS '2007*

*III \* LSSS '2008*

 NEW BULGARIAN UNIVERSITY

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# **SOCIO SEMIOTICS / COGNITIVE SEMIOTICS**

Edited by Veronika Azarova



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for Semiotic Studies



Education and Culture

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# MANIPULATION STRATEGIES ON COLLECTIVE UNCONSCIOUSNESS ON BLACK AND WHITE IN ADS

*Mony Almalech*

I shall try to prove that the advertising industry uses the sign systems of colors and the signs of femininity to manipulate the client's unconsciousness.

## PICTURES № 1-7



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

derivates 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 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 № 1-7. With the exception of these two colors in examples № 1-3, 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 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.”” [Sholem, 1979, p. 106]

Pictures № 1-3 and № 6-7 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. 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 № 1-3 and № 6-7 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

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products. In fact, obviously this choice of color-femininity compound has become a very successful formula to advertise perfumery, so pictures № 4 and № 5 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* 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]

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.” [Sholem, 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 sefiira 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. [Sholem, 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” [Sholem, 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” [Sholem, 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 Sholem, 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””. [Sholem, 1979, p. 103]

I.2.1.4. Talmud: 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 Mashiah*, 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.” [Sholem, 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.” [Sholem, 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" [Sholem, 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 Sholem, 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.” [Sholem, 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.3.1.4. A symbol of mystical *Nothing* as a category of theosophy and philosophy.

#### 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 [Almalech, 2001] 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<br>RESPONCES TO THE STIMULUS WHITE |
| <i>Translation of the Bulgarian word into English</i>          |
| 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                                   |
|   |
| <i>NUCLEAR</i>                          |
| 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         |
| grating/bars/grid      |
| dark adj./adv.         |
| dirty                  |
| fluffy/downy           |
| veil                   |
| modern                 |
| day                    |
| whiteness              |
| 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<br>RESPONCES TO THE STIMULUS BLACK |
|--|
| <i>Translation of the Bulgarian word into English</i>          |
| KERN   |
| night  |
| dark   |
| darkness   |
| dungeon/gaol   |
| dusk/gloom   |
| obscure/dim/sombre   |
| 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/strength/force       |
| powerful/strong            |
| fear/dread/fright          |
| frightful/fearful/terrible |
|                            |
| <i>NUCLEAR</i>             |
| 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 [Turner, 1966 a/; 1966 b/; 1970; 1973; 1979].

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 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. Lavan לָבָן is Jacob's/Israel's father-in-law. The color term "white" לָבָן [lavàn] appears for the first time in Genesis, 30:35.

– 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 [adom] – but not *Black*.

G. Sholem 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.” [Sholem, 1979, p. 86]

On semantization of Hebrew terms for White and Black see Almalech, 2003.

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 (pict. 1, 2 and 3):

### 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.” [Sholem, 1979, p. 96]

### V.3. Yellow. The normative associative meanings.

|   |
|---|
| NORMATIVE WORD-ASSOCIATIONS<br>RESPONCES TO THE STIMULUS YELLOW |
| <i>Translation of the Bulgarian word into English</i>           |
| 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                |
| <b>NUCLEAR</b>        |
| 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/merry 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 non-chromatic (White) representatives of gold. It is not impossible that red could also be a chromatic representative, but rarely that it is valid for yellow.

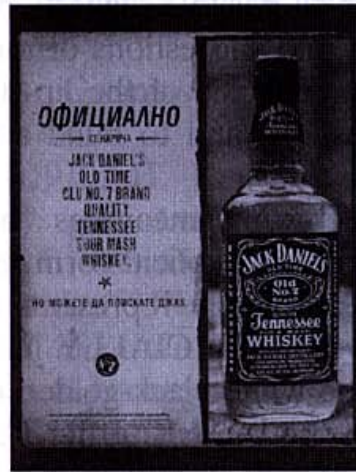
If the most usual chromatic representative of gold is **yellow**, we can accept that the Lie and Manipulation at black-white dominated ads goes on through the line of giving the potential consumer moments *with the hidden gold*.

The responses from associative norm tell us that we can see the following crucial meanings of yellow: “gold”, “cheerfully”, “cheerfulness”, “gay/ cheerful/ 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. TO CATCH THE LIE AGAIN

A proof for the unconscious knowledge on “official” and “official character” meanings of black-white is found in an ad for “Jack Daniel`s”. The picture represents an old paper where the biggest sign in black is the word OFFICIALLY in Bulgarian.



## VII. SIGNS OF FEMININITY AND CONCLUSION

The starting point of the signs of femininity [Weitman, Ms.], 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” and “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” and “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 № 1-7 are united here in one group despite the differences. For example, in picture № 4 there is no yellow/red spot, but a blue spot; pictures № 4-7 represent a color photo on the whole area of the picture.

Pictures № 4-7 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.

A proof for the black-white meanings “official” and “official character” can be found in explicit form in an ad for “Jack Daniel’s” (picture 8). The picture represents an old paper where the biggest sign is the word OFFICIALLY in Bulgarian. In many ads for alcohol drinks the white-black-golden colors are used. The same unconscious suggestion is used: “official”, “official character”, “severe”, “strict”, “strictness”, “severity”, “elegant”, “elegance”, “style”, “of style”. This turns us back to the action HOW TO CATCH THE LIE.

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