



Science of Semiology: Apply to an Event

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ABSTRACT

Communication materials have initial role in mass communication. Semiology is part of communication and also effective in marketing for traditional worth, it is like compass which give a direction to society in the world. The importance of semiotics and to analyze Eurovision Song Contest, one of the most important musical event of present societies using semiotic method in that study. The objective of the study is to show how important is semiotics, as a part of communicational process.

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1. INTRODUCTION

Semiotics definition could become very difficult for people but semiotics could be anywhere. The shortest definition is that it is the study of signs but what does it mean by sign? The kinds of signs that are likely to spring immediately to mind are those which routinely refer to as “signs” in everyday life, such as road signs and zodiacal signs. Moreover it’s more than that. Our environment consists of peculiar signs: A natural phenomena, computer programs, painting, music and, certainly, languages, both artificial and natural. Any person lives in the world of signs, uses signs and in certain situations is a sign himself. A human gait, peculiarities of his/her figure, a voice timbre, and a hairdo is incomplete character set by which are recognized the person as known.

Semiotics has been applied to film, theatre, medicine, architecture, zoology, and a host of other areas that involve or are concerned with communication and the transfer of information. In fact, some scientists (semioticians) suggest that everything can be analyzed semiotically; they see semiotics as the queen of the interpretive sciences, the key that unlocks the meaning of all things great and small.

Semiotics is a huge field, and no treatment of it can claim to be comprehensive.

1.1. Importance of Semiotics in Social Sciences

Semiotics have initial role in social sciences and in communication. Message of signs very important for solving meaning of desires and necessities and understood by people. Morentin (2008. p. 15) defined “Social scientists in social sciences have need of semiotics as a structuring tool for the consistency and rigor of their studies and researches.”

Perhaps the major problem in defining semiotics is the fact that there are two main sources contemporary semiotic theory.

Through this, Saussure (1974. p. 16) explained that “A science that studies the life of signs within society is conceivable...I shall call it semiology (it will)...show what constitutes signs, what laws govern them.” Morentin (2008. p. 105) mentioned that “Semiotics provides an approach and an ensemble of instruments that situate it as a precise and effective method for explaining the processes of production, communication and transformation of the meaning in the field of social sciences.”

The origins of semiology are located with the work of the French linguistic Ferdinand de Saussure, his study, *Course in General Linguistic* (1974), set the agenda for the ways in which signs are examined, Saussure analyzed the sign into its two basic components: A sound component which he named the signifier,

and a conceptual component, which he called the signified. This conceptual component, the signified, is not a material object, but the thought, the idea of an object, it is what is called to mind when an individual hears or uses the appropriate signifier. In the case of the spoken language a signifier is any meaningful sound which is made, in the case of the written language a signifier is any meaningful mark written down, in the case of the media a signifier is any image which is relayed to the audience. Signifiers and signifieds can be separated in this way by semiologists; in the encounter of signs in everyday life however they constitute a whole: A single sign.

Saussure saw language as the premiere, but certainly not the only, sign system. Using language as a guide, there can be talked about the “languages” of such diverse things as fashion, and food preparation. There are such systems “codes.” Within the semiotics literature, this notion of codes is a key part of the legacy of Saussure. In his work, Saussure saw codes as an interrelated set of signs that allow us to explain and understand our world. Those theorists and researchers who adhere to a Saussurean model of semiotics tend to call their form of inquiry “semiology.”

The second branch of semiotics is grounded in American pragmatist theory. The founder of pragmatism, and also the founder of this branch of semiotics, is Charles Sanders Peirce, who analyzed the notion of signs to reveal underlying components. Peirce (1955. p. 99) defined “A sign or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign.” According to him sign stands for some objects own. Peirce (1955. p. 99) explained “sign stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of representamen.”

Peirce’s model of signs is built on his theory of reality. Starting with the Aristotelean notion of potency and act, Peirce expanded this characterization into a triadic model: Potency, act, and relation. Peirce’s model of signs is also triadic. Any sign consists of three interrelated components: The sign, the object, and the interpretant. The sign is that particular physical or conceptual entity that will serve as the “home” of the sign relation. A word, both in terms of its definition and in terms of its actual existence as a mark or a sound, is a sign but a sign is not all that interesting in and of itself - It is interesting in terms of what it represents, or stands for. The thing that it stands for or represents is its object. Finally, there will be a consequence of the object being represented by the sign in question that will be different from the manifestation of the object in and of itself, and that mediated consequence is what Peirce called the interpretant. An interpretation of signs as signs for particular objects is an obvious example of an interpretant, but the concept of interpretant is much broader than interpretation. For example, the fact that “an orange” is signified by the words and not an actual orange has, among other consequences, the fact that the words “an orange” cannot be eaten and enjoyed, while the actual object can eaten and enjoyed.

In the context of television, film, newspapers and other forms of media, semiology explains the way in which images are used to represent and relay information to the audience.

1.2. Semiotics in Communication

Coman is defined Semiotic theory as “a unified approach to every phenomenon of signification and/or communication” (2003. p. 3) Coman is also explained “Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else” (2003. p. 7). In addition, Barley defined it the signs of systems as “Concerns the principles by which signification occurs. Signification refers both to the processes by which events, words, behaviors and objects carry meaning for the members of a given community and to the content they convey” (1983. p. 394). A key assumption of semiotics is that surface signs are related to an underlying structure. A related assumption is that there is an underlying structure. Semiotics is fundamentally cultural in its approach.

A sign has a meaningful thing which is defined as meaning of something for other than itself. Signs are defined as physical form like sign vehicle; words, images, sounds, objects or acts. Goldsmith is explained interpretation of signs as having three levels; syntactic, semantic, pragmatic. The signs which are viewed in the media by the public can be constructed to form certain meanings, meanings which appear perhaps unconnected to the signs themselves.

Lardellier is stated that “The signs are very important as they can form the basis of public perceptions and understanding. Within a television programme for example, the viewer is exposed to a number of signs which they are required to decipher and recognize” (2003. p. 35).

Semiology therefore provides the interpreter with a means of accessing how signs are deployed and understood within the media. It enables the interpretation of the underlying meanings within media output and how the audience accepts, rejects or redefines those meanings. It can be applied to anything which can be seen as signifying something; like to everything which has meaning within a culture. Semiotics can be analyzed to any media texts and to the practices involved in producing and interpreting such texts like televisions and radio programmes, films, cartoons, newspapers, posters and other ads. Semiotic objects have set of dynamic meanings that changing with time and culture.

Semiotics is also an optional technique for companies and managers. They decide that how they can regulate and decode the messages to the receiver. Receivers are buyers according to them and their desires, wants and expectations have an initial role for their position in the market. Colors and their using with some shapes, characters, signs have a crucial role to enable increase the consumers’ reactions in a market.

2. EUROVISION SONG CONTEST

European countries get together to show their country’s musical skills through the Eurovision Song competition, it is a way of

uniting Europe all the way from Iceland to Israel and Norway to Malta in every year.

Eurovision is a media event. Media events are defined by Eco as “Those public events that are widely covered by the media and trigger processes of social mobilization and (sometimes) political action because of such an exposure” (1979. p. 59) Moreover, in another approach, media events are considered by Lardellier to be a “State of the world by introducing a new state of novelty, unexpected and turbulence to it. Generally, it is considered that a revolution, by its instant brutality or by the murder of a personality, leads to some historical events” (2003. p. 138).

The Eurovision Song Contest was born in 1955, and held for the first time in Lugano, Switzerland, in 1956, with seven countries competing. It was invented as a way to unite worn-torn Europe and practice international broadcasting. The European Broadcasting System was inspired by the composer’s competition, Festival della Canzone Italiana, the Italian Song Festival, started in 1951 and taking place in San Remo. In the Italian Song Festival, composers create two arrangements of their entry song and choose two interpreters (a singer or band) and a winning composer is chosen. In the semi-final and final rounds, anyone in Europe can vote for any song except that of their country. Half the points are based on those votes and the other half come from 5-person panels in each country (they also can not vote for their country’s song). The traditional lines of Europe are extended as far east as Azerbaijan and Israel, countries most people wouldn’t even classify as European.

The ratings are normalized so that the favorite song gets 12 points, the next one 10, and then 8, 7, 6, 5, 4, 3, 2, 1. This allows each voting country to give positive ratings to ten other countries. Participating countries cannot vote for their nationals. The order in which candidates perform is randomly drawn before the competition starts. After the performance ends, countries are asked to cast their votes. Results are announced country by country, in the order in which countries performed. Participants are ranked according to their aggregate score. One can wonder whether televoting, in which every citizen in a country can vote through the internet, or by telephone, will not be even more distortive, though experts are by no means very good judges.

2.1. Symbols of Eurovision

Each year the host broadcaster develops a local theme/design concept for the show. The theme gives each show a unique flavor and makes each Eurovision Song Contest different and special. The event theme needs to be able to work well with the permanent brand identity of the Eurovision Song Contest. The host broadcaster communicates in January of each year, details of the theme in particular; overall concept, graphic elements, color scheme, special typefaces, musical score. All countries advertise them with shape of hearts. They put their flags in shape of hearts. These hearts are drawn with white lines. It demonstrates their purity and wide world view. Besides of all these flags, scheme is also white and word of Eurovision is written with black. It also demonstrates organization clarity and certainty. Middle of the Eurovision word, ‘v’ is written like a heart. It reflects that countries and organization click with each other.

Since 2002 a host country has developed slogan for the show; like Eurovision Song Contest Estonia slogan was “A modern Fairytale,” Latvia 2003 was “Magical Rendez-vous.” 2004 is significant year for the Eurovision Song Contest, as the EBU introduced a generic logo for the contest, which would return every year. In this logo “v” in word “Eurovision” was replaced by the heart with the flag of the host country. “Under the Same Sky” slogan was presented in İstanbul, Turkey, as a symbol of European and Turkish integration. In 2005 the Eurovision took place in Kyiv, Ukraine, The Orange Revolution in Ukraine finished in winter. The rap band “Razom Nas Bahato” (Together We Are Many) represented Ukraine with an “orange” hymn of new government and revolution. One verse ran: “No falsifications! No lies! No machinations! Yes Yushchenko! This is our president.” The slogan for Eurovision 2005 was “Awakening” and reflected the new government’s hope that the Orange Revolution prodded Ukraine out of a somnambulant acceptance of a corrupt and increasingly authoritarian rule for 14 years. The government hoped that Western Europe also saw that Ukraine was changing for the better, so it was also Ukraine’s chance to show off its best side and move closer to its goal of EU membership.

The theme of the 2006 Eurovision Song Contest was Feel the Rhythm, the generic logo was accompanied by two graphic elements; a styled version of the ancient Phaistos disk and a pattern referred to as dancing scores. The design work was done by the Athens-based company Karamela, which also had taken care of the visual identity of the 2004 Summer Olympics. This theme was also the basis for the postcards for the 2006 show, which emphasized Greece’s historical significance as well as being a major modern tourist destination. The theme for the 2007 contest was “True Fantasy,” which embraced Finland and “Finnishness” in terms of the polarities associated with the country.

In 2008 the slogan became “The Confluence of Sound.” The fact that the host city, Belgrade, is located on the confluence of two big European rivers, the Danube and the Sava, served as inspiration for the theme art of this event. Moreover, Belgrade became the place where energies met, where ideas were exchanged and where new values were exchanged and where new values were born. The confluence of colors and sounds served as the inspiration for the final solution. The slogan also represented the coming together of not only nations, but also the music, joy and energy that they brought. The year 2009 has become the first year since 2001, where no slogan was presented, like it was done in previous years. However, the colorful design is often referred to as the “sub-logo.” The main design element has the shape of a “fantasy bird.”

The theme art design of the 2010 Eurovision Song Contest was “Share the Moment,” meaning that they want to share the contest, rather than just broadcast it. The colored spheres represent gathering people and the diversity of emotions surrounding the Eurovision Song Contest.

In Germany the visual identity went under the slogan “Feel your heart beat!” The symbol of the theme was a pulsating heart made up of multi-colored light rays. The theme referred to the great emotions which music could evoke - and which belonged to the

distinctive character of the Eurovision Song Contest: Enthusiasm, heart beating, excitement, love and passion.

There were no limits to these emotions, there were no language barriers. The theme also referred to the fact that every song had its individual rhythm.

The heart was employed making use of compelling animations - It consisted of multi colored, pulsating rays of light. Their function was to connect countries, people and their songs. They also symbolized national flags in different colors.

The motto for the 2012 Eurovision Song Contest was “Light your fire” Azerbaijan has been known as the Land of Fire for a while now and the symbol of fire and flames is used extensively across the country. The people of Azerbaijan also take great pride in this association with fire. “Since the dawn of time, mankind has come together around fire to communicate through the telling of stories, song and dance. The Eurovision Song Contest is where people come together to celebrate and communicate through song and dance,” the creators explained the idea behind the theme art. That year the motto of the Eurovision Song Contest became “We are one,” meaning the wealth of cultures and expression that is unique for the competition; discuss the value of our diversity and underline that we at the end of the day are the same and are all worth the same. At the end of the day, science knows that sometimes small matters can start powerful and big movements. This phenomenon is called “The Butterfly Effect.” A flap from one butterfly can - at least in theory - start a hurricane. Butterflies have one common name, but exist in thousands of different shapes and colors. Just like the Eurovision Song Contest, one strong identity with rich national diversities.

In the present study is to carry out the research related with a role and importance of semiology in communication and its roles for relations.

2.2. Costumes

There is so-called everyday semiotics, related to human dwelling, household articles, interior or costume. In this research paper we will deal with costume, as a significant detail of the contest.

The Eurovision Song Contest is a competition, where the participants amaze not only with song, but also with unusual costumes: To show off, to attract attention, to astonish, even to shock the audience.

Folk costumes have very important tasks: To help to maintain cultural heritage, to inform about the country/culture/history, to show the feeling of national unity, etc.

There are several factors that can influence on folk costumes: Climate, national colors, season of the year, marital status, social status, profession, etc.

There are some examples of the usage of folk costumes or part of them, which are quite popular on the Eurovision Song

Contest in order to emphasize their culture. Costumes can symbolize femininity, especially in comparison with a strange creature.

3. HYPOTHESIS AND RESEARCH METHOD

3.1. Hypothesis

Semiology is effective in meeting targets of communication. Shapes, colors, customers, musics, body language and etc. are main points to effect peoples.

3.2. Research Method

In order to explain to the study, some Eurovision Song Contest between 2002 to 2013 are investigated.

The aim is understand of semiology and all semiotic ideas about foreign cultures.

3.3. Limitations

The study is limited with the years between 2002 and 2013 Eurovision Song Contest. The other years were not to recognize. If it would be possible to prepare questionnaire and apply to the people from all culture and ask to them about these contest, it would give more effective and reliable results.

4. EVALUATION OF LANGUAGE, LYRICS, MUSIC AND INSTRUMENTS IN THESE EUROVISION SONG CONTEST

Different media carries different meanings despite the message content. Each form of media explores these meanings in the way the subject is represented and the context in which it appears. Visual language covers a whole range of different social mediums from low culture advertising, comic books and television to high culture like galleries and theatres. Visual signs look for the possibility of a language that already exists and is used already by a large amount of people connected or not with the arts and the media. The linguistic sign consists of content like sense and meaning of an expression like letters or sounds. Language is ruled by strong codes or rules and becomes complicated when we look at it in the form of visual artworks. It becomes a translation from linguistic to visual expression and the forms are as random as in linguistic signs. Participants are allowed to use their native language or English. Some contestants use mixture of their language and English. The lyrics of songs have different themes; however the main one is love. Some contestants also choose raising the significance of social problems (hunger, Chernobyl disaster, etc.) but most of the songs are romantic or rhythmic, easy to remember popular music.

Music is not what it used to be. Folk music no longer needs to be transmitted aurally and orally, but may be passed along through phonograph records and discs. Popular music is no longer necessarily something transmitted through sound recordings alone, now that music videos perform this task. “Ethnic music is no longer necessarily the music of tribal cultures, since it has become a kind

of cross-cultural, ‘fusion’ music transmitted through the media” (Pekkila, 1999. p. 204).

National song changes as it articulates an act of history in the eighteenth, or twenty-first century. National song changes not because its many mixes sound different, but rather because they sound the differences that mark a moment of revolution or the sweep of the historical *longue duree*. National song participates in the making of history, mobilizing historical agents and actors through performance, and gathering its diverse parts to realize the full panorama of past, present, and utopian future.

Song is a site of action, indeed, of historical action. Through its performance, song transforms symbols into action. It translates local narrative into national history not only by reconfiguring time - the historical moment - in which the nation becomes audibly meaningful on common cultural landscapes. The performative power of song is not simply abstract, but rather its historical agency requires new and specific discourses, names for song itself. There are critical historical moments, then in which national and nationalist song is not merely background noise or accompaniment to history. The larger history of national and nationalist song within which the history of Eurovision song unfolds as a critical new chapter is decidedly not about individual works of musical nationalism. Rather than make the case for a universal history of musical nationalism or of music in nationalism, the politics of the Eurovision song are inseparable from an historical concern with fragments, even with the bits and pieces of music that sometimes cohere as musical works but more often conjoin briefly - and powerfully- to articulate the historical potency of the moment.

The audiences always encourage songs played by national instruments. Moreover, in 2007 in Helsinki, the organizers of the contest invented the stage in the shape of a *kantele*, a traditional Finnish instrument.

Eurovision is considered the longest running program in the television history, with the largest international audience of the non-sporting broadcasts.

All these points are important, however, there are some symbolic moments that influence on the results of competition and that need to be discussed; like migration, neighborhood, show business and promotion.

Every sign is important in this magnificent entertainment event, even political and economical situation in the world, not only music, song, show themselves. “Communication theory lays the ground work for study of electronic media and related phenomena. Semiotics is the science with which we study meanings. Ethnographical descriptions are a way of discovering the perception of sender and receiver” (Pekkila, 1999. p. 202).

5. CONCLUSION

Semiotics can translate a picture from an image into words. Visual communication terms and theories come from linguistics, the study

of language, and from semiotics, the science of signs. Signs take the form of words, images, sounds, odors, flavors, acts or objects, but such things have no natural meaning and become signs only when we provide them with meaning.

Semiotics, developed on the basis of the work of Charles Sander Peirce and Ferdinand de Saussure, is defined as follows. The science of modes of production, functioning and reception of different systems of communicative signs between individuals and groups.

Semiotics is important because it can help not to take “reality” for granted as something having a purely objective existence which is independent of human interpretation. It teaches that reality is a system of signs. Studying semiotics can assist to become more aware of reality as a construction and of the roles played by ourselves and others in constructing it. It can help us to realize that information or meaning is not “contained” in the world or in books, computers or audio-visual media. Meaning is not ‘transmitted’ to people - people actively create it according to a complex interplay of codes or conventions of which people are normally unaware. Becoming aware of such codes is both inherently fascinating and intellectually empowering. People learn from semiotics that people live in a world of signs and have no way of understanding anything except through signs and the codes into which they are organized. Through the study of semiotics people become aware that these signs and codes are normally transparent and disguise people task in reading them. Living in a world of increasingly visual signs, people need to learn that even the most realistic signs are not what they appear to be. By making more explicit the codes by which signs are interpreted people may perform the valuable semiotic function of denaturalizing signs. In defining realities signs serve ideological functions. Deconstructing and contesting the realities of signs can reveal whose realities are privileged and whose are suppressed. The study of signs is the study of the construction and maintenance of reality. To decline such a study is to leave to others the control of the world of meanings which people inhabit.

The Eurovision Song Contest is a shared project. It unites millions of people. In the East, West, North and South. Beyond all the glitter, there is a big idea. It’s about togetherness, diversity and happiness. It’s a great show of different cultures and countries. It helps to understand how important is national identity and cohesion.

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