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Consumerism: Analyzing the Cultural Deconstruction of Advertisement

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Abstract: *Consumerism is not a recent phenomenon in the age of globalization. The latest trends of capitalism swell up different channels in changing the idea of citizenship to consumer. Many aspects of the 'modern' life are severely influenced by this trend of consumerism. This piece of article tries to analyze the dominating pattern of consumerism in every day life and explores an indication of their influences in many dimensions of social and economic sphere of the society. In this connection, it also endeavors to have an analytical understanding about the role of advertisement as catalyst to pave the way of consumerism that infiltrates the citizen's life.*

Introduction

Consumerism has become an imperative phenomenon at the age of globalisation in the end of twentieth century. Advertisement is a medium of cultural representations of a community aiming at the incessant development of consumerism in society. It can reflect a country and an age better than any other thing. It could exceptionally be an expression of the values of the times, spaces and cultures and also be a part of a country's collective unconscious. The creators who conceive ads draw their inspiration from every day life, from the attitudes that forge a country's identity: 'you can tell the ideals of a nation by its advertisements;' said a well-known advertiser at the beginning of the last century—'through its advertising your country is showing' (Jean-Marie Dru, 1996: 1). The construction of the advertisements, carefully and meaningfully, constructs (as deconstruction is an analytical method that reveals intentional constructions and not the construction itself) the values, ethics, morals and every element of the cultures in the attempt to change our life-styles in the interest of capitalism. The latest trends of capitalism have been expanding many channels to accumulate capital with the development of new market forces. One of the strongest among these is consumerism. Advertisements are the mirrors of societies, which reflect their respective cultures—a country's uniqueness expresses itself

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here and there, like brushstrokes on a canvas. In contrast, the more sophisticated advertising gets the more advertising takes on local colors. Faced with an increasingly uniformed world, each country strives to preserve spaces of freedom, oases of resistance, and cultural particularities[1]. As we always see, there are many lucrative and attractive pieces of advertisements that have severe influences in expanding the extent of consumerism. The short span of film views or sweet music for a few moments carrying, in most cases, the very local, traditional, indigenous or native theme, plots or stories that a brand of product uses for its advertisements are able to lead a human mind into an extraordinary feelings that inspires an individual to set his attention for the advertised product. A mind-set is to be constructed, and then again is reconstructed upon the repeated enjoyment of the story of the advertisements. In this way, an individual has been changed into a consumer that covers the way to the expansion of modern capitalism in their new form of conglomerated cosmopolitanism. In this process, an individual is lost of his identity irrespective of race, religion, language, class, caste and ethnicity, and even of his nationalism, in the sense that has been changed him only into a consumer. That is to say that the modern capitalist society is a 'consumer society'[2]. Many aspects of our 'modern' lives are severely influenced by this trend of consumerism. The primary analysis about the 'role of advertisement'[3] in the operational and contextual growth and expansion of consumerism could be looked into four ways: first, advertisements are able to make us 'virtually powerless'[4] by modifying our thinking ability and pattern to go for purchase something. We almost have lost our individual choice to buy something—advertisements are making our mind-set to buy. Second, from the social viewpoints, advertisements are changing our visions about our own life-style. TV commercials are creating a 'sense of poverty' or, better to say, a 'sense of not-having'[5] in the internal plan of embodying our own life-style. Third, from the standpoints of capital accumulation, advertisements are being used by the MNCs to maximize their own business profit. And for the rapid expansion of their business, they take the chances to think about the morally ill or ethically poor issues. In this regard, some quarters frequently set the examples for the representation of the women, in their words, in immoral and unethical way in the TV and cinema commercials as a text for these advertisements. Fourth, we never lived in a time of such a huge paced era of information flow (within a discursive reality). At this

time, mammoth waves of information have already collapsed the boundaries of nations and nationalism as well as the arenas of cultural contexts setting the notion of multiculturalism. At this critical juncture, advertisements are playing a vital role in making an altered and true nature of life style in which everybody would live a life enjoying the recent fashions and products that pave the way of living designated by the TV commercials. Contemporary social identities are hybrid and complex, and the media play a crucial role in their construction. A shift from political and civic identities based on citizenship to economic ones derived from the participation in a global consumer market can be observed, together with a concomitant shift from monolingual practices to multilingual and English-dominant ones. This transformation is here explored in a corpus of German advertisements. Multilingual practices are accounted for 60-70% of all advertisements released on various television networks and in two national newspapers in 1999. The subjects positions that are created by multilingual narrators and multilingual narrate are characterized by drawing on the 'Bakhtinian concept of dialogism'[6], and on point-of-view more generally. In order to test the acceptance of or resistance to these identity constructions outside the discourse of commercial advertising, the uses of multilingualism in nonprofit and personal advertising are also explored. All these discourses valorize German-English bilingualism and set it up as the strongest linguistic currency for the German business elite.[7]

Consumer is an identity placed over by a set of visual graphical imagery. Advertisement is a strong source of identity-formation process of human being, because our brain has all the feedbacks from the surroundings and analyzes those feedbacks on the basis of the attitude and ideology presented before it. It is well-established fact that our brain understands picture better than words or abstract idea only. Advertisements are presented before us with colourful pictures and very dexterous presentation. That is why we are very influenced by the advertisement rather than an idea or theory alone. So far today our idea of belonging was to a country or authority, known to be citizenship. Idea, territory and value are the three major constructs of the advertisement. The idea is usually conceptual, territory is most often sensual, and values are emotional. In other words, an ad speaks to the mind, to the senses, or to the heart. With these three registers, we cover all the ways to talk to a human being through advertising (Jean-Marie Dru, 1996: 31). Moreover,

according to his view, an idea must strike the viewer, where as a thought must persuade-an idea can be great, but a thought is always beautiful.[8] Now the idea of belonging is not only dominated by the ideology of consumerism but it is also shaping the idea of belonging in accordance with the ideas that the collective media is presenting before us in the form of advertisement. This article tries to look into these aspects of modern capitalism that analyze the dominating patterns of consumerism in society. These also try to present an overview of their influences in diverse socio-economic dimension. In this connection, this piece of article would also try to have an analytical understanding about the role of advertisement as catalyst to pave the way of consumerism to infiltrate in our life.

Development of Consumer Society

The systematic thrust of the Frankfurt School[9] approach that has studied television and other institutions of media culture in terms of their political economy, text and audience reception of cultural artifacts have been considered to be of great importance. Overcoming the debates on a text-based approach to culture and an empiricist social science-based communication theory, the Frankfurt School sees media culture as a complex multi-dimensional phenomenon, which requires diversified disciplines to understand its importance and complexity[10]. The account of culture industry proposed by Horkheimer and Adorno (1972) holds that twentieth-century capitalism is a distinct mode of production, at least in comparison with the high capitalism of Marx's own time[11], which continues to be of central focus in the analysis of the consumption. Horkheimer and Adorno (1972) argue that in late capitalism, the use-value of commodities has been brought within the control of the capitalist producers with the power of advertisements and mass media—the consumer buy, crudely, what capitalism wants them to buy[12]. The cultural 'deconstruction'[13] of the advertisements holds the notion to present the cultural identity of the consumer society. This considers the positive as well as negative impact of advertisements on the society it is targeting for mass attractions to the specific product(s). This, in fact, deconstructs the society with advertisements on the basis of their cultural rudiments of particular population in which the consumers are born and brought up. The economic, social, religious, ethnic and political identities are all the major factors in defining the cultural identity that supporting as well as

opposing the facet of the advertisements it seeks to the attainment of goals of production, supply and profits of the organisations.

Nicholas Abercrombie[14] have stated some defining characteristics of modern consumer societies: (1) Rising affluence. The inhabitants of western countries have, in general, had more money to spend on consumer goods, holidays and leisure. (2) Working hours have been falling since the beginning of the century. There is now more time available for leisure pursuits. (3) People take their identity as much, if not more, from their activities as consumers and from their leisure time as from their work. Societies have developed a consumer culture. (4) Because of the 'aestheticization of everyday life', there is more interest in the presentation of an image and the construction of a 'life style', both of which involve the purchase of commodities of various kinds. Consumption of these commodities is organized not around need, but around day dreams. (5) Acts of consumption, the development of a life style, the acquisition of certain goods, are increasingly used as markers of social position. People use 'positional goods' to demonstrate their membership of particular social groups and to distinguish themselves from others. (6) While earlier in the nineteenth and twentieth centuries social class, race or gender were the major sources of social division, these have been replaced in the late twentieth century by patterns of consumption or 'consumption cleavages'. (7) In consumer societies, consumers gain power and authority at the expense of producers, whether these are producers of goods or professionals offering a service, such as doctors, teachers or lawyers. In some respects, the economic position of the consumer is replacing political rights and duties; the consumer replaces the citizen. (8) Increasing numbers of goods and services, but also human experiences and aspects of everyday life, are being commodified or offered for sale. The market is extending into all areas of life. Shopping becomes a leisure activity. Many of the contributors of the debate about consumer society are, in effect, arguing that sociological analysis has concentrated too much on production—the experience and effects of paid work—and not enough on consumption." This variation in the characteristics of the consumer society articulating the reproduction of modern capitalism is the direct contribution of the multi-varied and diverse stories, scenes, dialectics and discourses of the advertisements presented in the mass media. The bulk of the rising affluence for

consumer goods, leisure and holidays, aestheticization of everyday life, amazing life style, acquiring the goods as per his/her social position—status, counterproductive consumption cleavages—developed from the competition or race to achieve the high valued—socially, economically or culturally, commodities and increasing trends of quantity and quality oriented diverse products have changed or created the individual abilities and freedom that is certainly deconstructed by the repeated and continuous enjoyments of the advertisements. The cultural deconstruction of the advertisement that aimed at particular group of people—with different taste, choice and identities under a discursive formation of particular social and cultural domain absorbs these variations in the process of developing a consumer society.

Critical studies in the past decades have researched the impact of global media on national cultures, attacking the cultural imperialism of Western media conglomerates or creeping Americanization of global media and consumer culture[15]. In his *Mass Communications and American Empire,* Herbert Schiller has traced the rise of the commercial broadcasting industry in the United States, its interconnection with corporate capitalism and the military, and the use of communications and electronics in counterrevolution, such as Vietnam, and in promoting a global capitalist economic Empire. Political economy approaches to television charted the consequences of dominance of TV production by corporate and commercial interests and the ways that programming was geared toward concerns of advertisers and securing the largest possible mass audience.

Herman and Chomsky[16] has presented 'filters' by which corporate, advertising, media gate-keeping, and conservative control has excluded certain kinds of programming while excluding less mainstream and conservative material. Scholars studying media imperialism have traced how the importation of U.S. programming and broadcasting institutions and structures impacted broadcasting on a global scale.

From the 1960s to the present, left-liberal and conservative media critics have coalesced in arguing that mainstream media promotes excessive consumerism and commodification. FFC commissioner Newton Minow described TV in the 1960s as a 'Vast Wasteland' and the term was used by both conservative and left-liberal critics to assail what was perceived as the growing mediocrity and low cultural level of television. This view is

argued in sociological terms in the work of Daniel Bell[17] who asserts in his *The Cultural Contradictions of Capitalism,* that a sensate-hedonistic culture exhibited in popular media and promoted by capitalist corporations was undermining core traditional values and producing an increasing amoral society. Daniel Bell called for a return to tradition and religion to counter this social trend that saw media culture as undermining morality, the work ethic, and traditional values.

Contemporary Views on Consumerism: Cultural studies perspective

Negative depictions of the media and consumerism, youth hedonism, excessive materialism, and growing violence were contested by British cultural studies that claimed that the media were being scapegoated for a wide range of social problems. In *Policing the Crisis* Stuart Hall and his colleagues[18] at the Birmingham Centre for Contemporary Cultural Studies, analyzed what they took to be a media-induced 'moral panic"[19] about mugging and youth violence. The Birmingham group argued for an active audience that was able to critically dissect and make use of media material, arguing against the media manipulation perspective.

Rooted in a classic article by Stuart Hall[20] titled "Encoding/Decoding", British cultural studies began studying how different groups read television news, magazines, engaged in consumption, and made use of a broad range of media. In Everyday Television: Nationwide, Charlotte Brunsdon and David Morley[21] studied how difference audiences consumed TV news; Ien Ang[22] investigated how varying audiences in Holland, Israel, and elsewhere consumed and made use of the U.S. TV-series Dallas; and John Fiske[23] wrote a series of books celebrating the active audience and consumer in a wide range of domains by audiences throughout the world. Yet critics working within British cultural studies, individuals in a wide range of social movements, and academics from a variety of fields and positions began criticizing the media from the 1960s and to the present for promoting sexism, racism, homophobia, and other oppressive social phenomena. There was intense focus on the politics of representation, discriminating between negative and positive representations of major social groups and harmful and beneficial media effects, debates that coalesced under the rubric of the politics of representation.[24]

Now let us skim through the theoretical concept 'cultural modernism' and the case of the conspicuous rising consumerism. The social theorists Thorstein Veblen and Georg Simmel could be regarded amongst the first to begin to articulate the significance of consumption with the development of urbanisation. T. Veblen[25] argues in his account of 'conspicuous consumption' of the leisure class—a new bourgeoisie component that class identity could be considered, not in terms of occupation only, but also by the pattern of the consumption level, that leads to the construction of distinctive life style and exposes in his new position—status in society. In this regard, Simmel's literatures like *The Metropolish and Mental Life* (1950b) and *Fashion* (1957) argues that consumption is cultivated by the development of individuality constructed through the arch of advertisements. The style and fashion—choreography of the cultural modernity gives birth of a new dimension to the expansion of consumerism.

In his book *The Philosophy of Money* (1978) George Simmel[26] argued that, the fashion represent a balancing act between individuation and absorption into the collective and is defined as peculiarity modern by its rapid change and plurality of styles. In his view, 'these form a blueprint for the stylization of the self as a project'[27]. In this regard, M. Featherstone comments that this 'directs us towards the way in which the urban landscape has become aestheticized and enchanted through architecture, billboards, shop displays, advertisements, packages, street signs, etc, and through the embodied persons who move through these spaces: the individuals who wear, to varying degrees, fashionable clothing, hair styles, make up, or who move, or hold their bodies, in particular stylized ways'[28]. This fashionable life style is, certainly, the brilliant exposure of a consumer society and prompts an advertised mind absorbing the essence of modern conglomerated capitalism.

Now we would consider the 'Circuit of Culture' theory to understand consumerism. Stuart Hall and his colleagues[29] discuss the 'circuit of culture', of which the main argument stands on the 'articulation of production and consumption'. This circuit comprises the influences on each other in the construction of several moments in the form of a cyclic order: 'production, representation, identity, consumption and regulation'[30]. This cycle of moments deconstructs the 'production of meaning' which is always to be linked with next moment. The advertisement of a particular

scene goes through this cycle of moments articulating an individual, step by step, shaping his/her identity or subjectivity to be engrossed into a particular product represented for a particular cultural domain where s/he is born and through which s/he has been brought up. In this way, the circuit of culture, with its discrete and deconstruction process, maximizes the consumption of the individuals in particular social, economic and cultural domain that set a foundation for the consumer society so as to the development of modern capitalism. The period of modernity as per its exposure in both of economic and theoretical analysis upon cultural production could be regarded as the period of production. The era of postmodernism or post-Fordism is seen, therefore, as an age of consumption and performativity.

The French philosopher Jean Baudrillard connoted the capitalist society as 'the society of consumerism'[31]. This description is linked to a perceived autonomy of the signifier, and the supposed 'loss of the real', or the advent of *'hyper-reality'*, producing in the new 'ambience' of the shopping mall—an emblematic scene of contemporary mentality when consumers are seduced and stupefied all at once by the display of diversity. There is little doubt that a shift towards increased commodification and mass consumerism has taken place in contemporary western societies. This is confirmed by a number of increasingly familiar features in these societies: extended credit facilities, share ownership, segmented markets, volatile consumer preferences and the rise of consumer organizations, pressure groups and media 'watchdogs' organized around issues of consumer rights. These developments have in turn affected the nature of commodities and the policies of producers. However, this process has prompted different responses, in theory and analysis. Baudrillard greets a society homogenized by consumption patterns to the point where all life is 'massaged, climate controlled and domesticated into the simple activity of perpetual shopping'[32]. Others see only a baleful reflection in the realm of culture of the untrammeled circulation of commodities in a present-day expanded world market.

A more active response has protested (through the use of boycott and direct action) against the unjust labour practices and contribution to environmental deterioration of major western corporations. The features of this economy are well known and much debated. One popular account, Naomi Klein's *No Logo* (2000) has given voice to the widespread frustration at the unaccountable operations of corporate power. Her case

against high-profile brands such as Shell, Hilfiger and Nike (which, in 1992, paid Michael Jordan more in endorsements than its entire Indonesian workforce) has given protestors some ammunition and a direct target. A further, somewhat contrary, approach - taken up particularly in work on youth and subcultures—sees the activities of consumption, shopping, the world of fashion and music, as playing a key part in the active construction of personal, gendered and group identities[33]. In part, this work brings a populist emphasis to the theme of 'every day life' apparent in more recent sociology and social psychology[34].

In part, also, it is informed by a feminist critique of the emphasis in classical Marxism on the capitalist 'mode of production'-a priority that relegated women's lives as consumers and the domestic sphere of the household to secondary features in the drama of male-governed class struggle in the world of industrial production. Finally, the indicative of a general use of the description of 'consumer culture', consumption is also used in recent studies of the 'reception' of media programmes and in discussions of the 'consumption' of places. In this usage, it could be related with theorizati ns of 'identity and pleasure' as above, and, in general terms, with accounts of post-modernism and globalisation[35].

Consumerism and Capitalism

As it paved the way for the new century, here it would not be very irrelevant to track down the hidden connection between capitalism and consumerism. In the late 19th century, capitalism had its full growth and amalgamation in American and western economy. And by this they produced three classes of people: consumers, labourers, and capitalists. The whole capitalist system introduced money as a cultural element in front of us. We, from then on, have been accustomed with a culture of money—'have it, spend it, run after it'

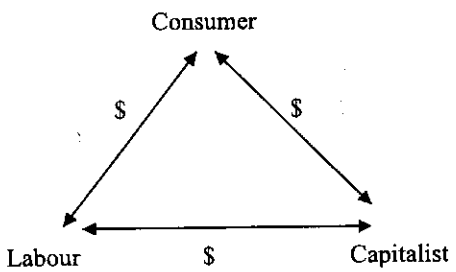

Figure: Patterns of relations in the culture of consumer capitalism[36]

We can recall what Jack Weatherford observed in this matter: "Money constitutes the focal point of modern world culture. Money defines relationships among people, not just between customer and merchant in the marketplace or employer and laborer in the workplace. Increasingly in modern society, money defines relationships between parent and child, among friends, between politicians and constituents, among neighbors, and between clergy and parishioners. Money forms the central institutions of the modern market and economy and around it are grouped the ancillary institutions of kinship, religion, and politics. Money is the very language of commerce for the modern world."[37] Consumers want to spend as much money as they can, laborers want to earn as much as possible, and capitalists want to invest it so that it can return more. There is the potential for much conflict in these arrangements. Each person, as consumer, wants to pay as little as possible for commodities; while the same person, as laborer, wants to earn as much as possible, thus driving up prices. The capitalist wants to pay each person, as laborer, as little as possible, but wants the person, as consumer, to earn enough to purchase the commodities from which profits accrue. Yet each role also reinforces the other: The capitalist is dependent on the laborer to perform services and produce products and on the consumer to buy them; the laborer is dependent on the capitalist for employment and wages. Furthermore, each role disciplines and drives the other: the consumer in each person, desiring to acquire commodities and the status they may convey, accumulates debt; to pay off the debts accumulated to purchase status-bearing commodities; the consumer must labor to acquire money or must, in the role of capitalist, make investments hoping for greater returns.

The Marxian view on 'commodity fetishism'[38] refers to a phony state of social relations argued to be developed in complex capitalist market systems—a confused state of social relationship that is made by the commodity in a consumer society. The word 'fetish' used by Marx (1867) can be interpreted as a rational and scientific mindset of industrial capitalist societies. In his time, the word was mainly used in the study of primitive religions where it might be seen as primitive belief systems at the heart of modern society. In most subsequent Marxist thought, the term is defined as an illusion arising from the central role that private property plays in the social processes of capitalism. It is a central component of the dominant ideology in capitalist societies.

It is argued that the practical life of a commoner is organized by the means of commodities within the capitalist societies. They use to trade their labor-power—a commodity in Marxian sense, for a special commodity—money, and use that commodity to claim various other commodities produced by other people. The 'social'[39] nature of society is destroyed by the abstraction of commodities, in the sense that 'use-value' (the usefulness of an object or action) is totally separated from 'exchange-value' (the marketplace value of an object or action). For example, a pearl or a lump of gold is worth more than a horseshoe or a corkscrew. This abstraction is referred to as 'fetishism'. Under this social nature of the society, producers and consumers do not have any direct human contact or conscious agreements to provide for one another. Their productions take on a property form, meet and exchange in a marketplace, and return in property form. Production and consumption are private experiences of person to commodity and material self-interest, not person to person and communal interest. In the same way, the work of social relations seems to be conducted by commodities amongst themselves, outside the marketplace. The market appears to decide who should do what for whom. Therefore, the social relationships are confused with their medium, the commodity. The commodity seems to be imbued with human powers, becoming a fetish of those powers. Human agents are denied awareness of their social relations, becoming alienated from their own social activity. In *Capital*, this argument is presented by tracing the formal aspect of a commodity, its value, from the most abstract model possible towards more concrete, real life models. This method of analysis owes much to Hegel, is densely written, and proves highly resistant to summarization.

In the post Marxian view, the fetishism of commodities has proven fertile material for work by other theorists where Marxist orthodoxy might see it as 'vulgarized' the original concept. Georg Lukács, based *History and Class Consciousness* on Marx's notion, developing his own notion of commodity reification as the key obstacle to class consciousness. Lukács' work was a significant influence on later philosophers such as Guy Debord and Jean Baudrillard. Guy Debord developed a notion of the spectacle that ran directly parallel to Marx's notion of the commodity. For Debord, the spectacle made relations among people seems to be relations among images and vice versa. In the work of the semiotician Jean

Baudrillard, commodity fetishism is deployed to explain subjective feelings towards consumer goods in the 'realm of circulation', i.e. among consumers. He is especially interested in the cultural mystique added to objects by advertising, which encourages consumers to purchase them as aids to the construction of their personal identity. In *For a Critique of the Political Economy of the Sign,* Baudrillard develops his notion of the sign that, like Debord's notion of spectacle, runs alongside Marx's concept of commodity. Other theorists have been concerned with the social status of the producers of consumer items relative to their consumers. For example, the person who owns a Porsche has more prestige than the people working on the assembly-line that produced it. But this version of commodity fetishism refers to more - the belief that the car (or any manufactured object) is more important than people, and confers special powers beyond material utility to those who possess it.

Examining a classic series Case of the advertisements of Coca Cola

The recent rise of consumerism is not only a product-based campaign of goods; rather it is an *idea-based thinking-altering process* run throughout the world. Especially, a certain age-group of buyers and consumers under specific culture or multicultural origin are targeted by some particular brands or goods. A nice example of such brand is Coca-Cola. In the West it was introduced as a drink for youth age-group. As America, as well as, the whole West celebrates youth culture as a driving force of the nation, therefore there this drink has earned huge popularity over the nights. Running by the corporate conglomerates, the Coke Company later has transformed their way to expand the market throughout the world. Simultaneously, the overall tendency to be included into the globalization and westernization has helped the process of establishing the market of Coke even in the Third World Countries, where the advertisements targets their indigenous, traditional and ethnic cultural identity of the population.

Brands are imbued with meanings and uses by their producers. When these brands are exported, they can act as a means of communication or domination. However, there is no guarantee that the intentions of the producer will be recognized by the consumer of a particular new culture. The pattern of the 'cross-cultural consumption' is one of the fascinating guides to the cultural implications of the global dimension of a consumer society. There is no question that in America, a major transition in the rate

and level of commodity consumption—the purchase, use, and waste of 'stuff' has increased in a notable way. If we look back at the beginning of the 19th century we would find, food production grew by almost 40 percent from 1899 to 1905; the production of men's and women's ready-made clothing, along with the production of costume jewelry, doubled between 1890 and 1900; glassware and lamp production went from 84,000 tons in 1890 to 250,563 tons in 1914. In 1890, 32,000 pianos were sold in the United States; by 1904, the number sold increased to 374,000[40] (Leach 1993:16).

Introduced in 1886, Coke started to pave the way for reaching more and more consumers, as the days pass with the growth of the mother company. Let us have an evolutionary look over the languages of advertisements that played a major role in creating a large number of consumers throughout the world.

The Coca-Cola Company to transfer the company's advertising account to McCann-Erickson in 1956. McCann launched two campaigns during the 1950s, and they devised the ads of the product as to be: 'The Sign of Good Taste' and 'Be Really Refreshed'. They used television to the fullest with a variety of advertising formats including animation, stop motion, and live-action ads featuring such performers as the *McGuire Sisters, Connie Francis, Emmett Kelly, Anita Bryant,* and the *Brothers Four.* The number of ads and their production values rose dramatically from 1956 to 1963. In 1963, McCann hit its stride with a campaign that proved to have worldwide appeal, 'Things Go Better with Coke.' The words and music for the slogan at the heart of the campaign was performed by the popular folk-revival group the 'Limelighters'. By design, the words also translated readily into almost any language, allowing the slogan to travel the world. Throughout the 1960s, advertising for Coca-Cola on both radio and television reflected the changing forces in society. The previous slogan 'Things Go Better with Coke' campaign was adapted to the youth market and was replaced by the so-called 'Hilltop' commercial featuring the song 'I'd Like to Buy the World a Coke.'

During the mid-1970s, the political uncertainty in the United States stemming from Watergate and the resignation of President Richard Nixon presented a new creative challenge to The Coca-Cola Company's advertisers. But they figured a quick solve. They designed the ad of the product in such a way that, Coca-Cola would remind Americans of their

country's positive values in the 'Look Up, America' campaign. The commercials showed what were considered to be typically American scenes, from football players to a cattle herder to country-and-Western singers. An announcer talked of the land "from sea to shining sea", explaining, "no matter what you're doing or where you are, look up for the real things" such as Coca-Cola. The strategy's success may be gauged by the fact that in December 1974 Advertising Age magazine named Donald R. Keough, president of The Coca-Cola Company's U.S. group, Adman of the Year, noting his representation of 'a company which over the years has so successfully keyed its advertising to the mood of society'. In May 1976, The Coca-Cola Company introduced a new Coke ad campaign, touting the brand as the soft drink for all occasions. Aimed at the young and young-at-heart, the new campaign, 'Coke Adds Life to ...,' was designed to show viewers that Coca-Cola added simple enjoyment to life.

In early 1982, Coca-Cola launched a new ad campaign, 'Coke Is It'!, with an emphasis on the product's qualities of taste and refreshment. With both the new Coke and Coca-Cola classic in the marketplace, The Coca-Cola Company introduced the 'Catch the Wave' campaign for the new taste of Coke strove to be youthful, leading-edge, and competitive in 1986. At the same time, it attempted to celebrate contemporary American lifestyles and a modern American spirit. The campaign was aimed at an extremely broad audience: all soft drink consumers age twelve and up, with an emphasis on the 18-to-34 age group. In surveys at the time, seventy-five percent of respondents said they considered Coca-Cola classic a symbol of America. The 'Red, White and You' theme was a natural consequence. In 1993, The Coca-Cola Company made a dramatic shift in its advertising by introducing the 'Always Coca-Cola' campaign. Numerous other ads in the 'Always Coca-Cola' campaign were introduced over the course of the next seven years (1993-2000). Appealing to people's enjoyment of the cola taste and the refreshment it provides, the commercials used a variety of approaches—humor, music, stories, animation, and even Shakespearean parody—in an effort to build on the emotional connection between Coca-Cola and its consumers.

On the international front, The Coca-Cola Company launched a television commercial in 1998 for the Muslim fasting month of Ramadan. The commercial was titled 'Charity' and marked the company's first attempt to

have one Ramadan television commercial for its entire worldwide market. In the past, the brand's Ramadan commercials had been made by local advertising agencies in each country, but this ad ran in twenty Islamic countries including Malaysia, Indonesia, Pakistan, Bangladesh, the United Arab Emi ates, Turkey, Egypt, Lebanon, and Morocco. Following the success of this effort, The Coca-Cola Company launched an ambitious new international ad campaign in January 2000. Using the slogan 'Coca-Cola. Enjoy', the campaign was designed to appeal to people all over the world by persuading them that Coke adds a touch of magic to the special moments in their lives. Believing that Coke is one of life's most common and affordable pleasures in many countries, the company conceived of the new slogan as an invitation to consumers throughout the world to enjoy Coca-Cola and life's simple pleasures. The theme was global, but the campaign used local resources in different countries to create individual commercials relevant to local tastes and cultures. And to unify the campaign with as much flexibility as possible, its creators developed a melody adaptable to a wide range of musical styles. Even as the campaign began, there were 140 versions of the tune set to words in forty languages.

If we consider a quick look over this fascinating advancement of Coke industry, it is easily said that the soft drinks has turned itself from a mere 'drinks' to a 'symbol of lifestyle' and of course, this journey was sailed from the local markets to international fraternities. If we analyze the languages of the advertisements of Coca Cola chronologically, it is clear that the first television ad created for The Coca-Cola Company was produced in conjunction with a television special featuring Edgar Bergen and Charlie McCarthy on a 'Thanksgiving Day', in 1950. The then memorable slogan for Coca-Cola was *'the pause that refreshes.'* Television advertising was initially an experimental medium for The Coca-Cola Company and D'Arcy. Both struggled to develop a strategy to reach consumers effectively at a time when few cities had television stations. Here, at its very first step in the commercial market, Coke was tried to be identified as a refreshing drink that can be taken by the youth of the worlds' consumer society.

Conclusion

The main arguments in this article have cemented the trends and operational features of modern consumer society uncovering the culturally embedded biases and conventions of advertisements. It's about shattering those biases and conventions and setting creativity free to forge a radical new vision of a product, brand or service. It is a very subtle trend and being used by the international, regional and local capitalists to accumulate capital as their part to take advantage of the profit. It is a gift as well as a catalyst of modern capitalism. From the contribution of the Frankfurt School to the account of cultural studies' theorists in the development and expansion of the ideas, territories and values on advertisements disseminate the luminosity of culturally constructed consumer society. Peoples are living in a world of advertisements, media activities, and internet exposures. The advertisements here are making these peoples virtually 'choice-less' day by day. In the long run, the mind become lost in worries to consider what is rational or logical—under the influence of ads imageries and therefore, is heading to conspicuous consumption gradually where common sense and rational thinking become out of date. Consumerism is the trend of the day and profit is the Jesus. This is the reality through which this capitalist society is moving forward; this is the modernism we breathe, and this is a lifestyle we have chosen. Let us see what the future cultural domain of advertisements have set aside in her womb for this faceless consumers' society.

Notes

1 Dru argues that disruption-advertisement is a language of change in which a common language creates communities of thought beyond borders. It structures our network horizontally and transversally. See Jean-Marie Dru, Disruption: Overturning Conventions and Shaking up the Market Place, (John Wiley and Sons., 1996), p. 12.

2 This term embodies the claim that modern societies distinctive in that they are increasingly organized around consumption. For details, see Nicholas Abercrombie, Stephen Hill and Bryan S. Turner, The Penguine Dictionary of Sociology, Fourth edition, (Penguine Books, 2000), pp. 71-72.

3 Here by 'role of advertisement' we are basically pointing to the operational impact of advertisement in the growth of consumerism and thus aiding in the further accumulation of capital, or to say, profit, by the capitalistic entities.

4 By the phrase 'virtually powerless' we are indicating to the mental state of choicelessness of a buyer or a consumer that is made by the advertisement. When by being influenced by the advertisement, a consumer shifts his/her selection of goods; this is a situation of state of choicelessness.

5 Here the term 'sense of poverty' or 'sense of not-having' indicates to the mental state of 'pseudo sense of deprivation' or 'a sense of not having the thing s/he does not own'. It is not an actual poverty; it is a perceived poverty by a consumer who is influenced by a certain advertisement. Suppose in an ad a certain kind of furniture is termed as a latest lifestyle, immediately a person would run after that thing.

6 See for further detail: E. Kac, 'Negotiating Meaning: the Dialogic Imagination in Electronic Art'. F. Bostad (ed.) Bakhtinian Perspectives on Language and Culture: Meaning and Language, Art and New Media, (Palgrave Macmillan, 2005), p. 199-216. Also E. M. Eisenberg; H. L. Goodall, Organizational Communication. Balancing Creativity and Constraint, (Bedford/St.Martin's, 2004), pp. 22 - 46.

7 I. Piller, "Identity Constructions in Multilingual Advertising", LANG Soc, 30(2), 2001, pp.153-187.

8 Jean-Marie Dru, op.cit., p.32.

9 The term 'Frankfurt School', according to Max Horkheimer and T Adorno (1944), refers to the work of those philosophers, cultural critics and social scientists, who belonged to, or were associated with, the Frankfurt Institute for Social Research at Frankfurt at Germany. The key figures associated with the School were Max Horkheimer, Theodore Adorno, Herbert Marcuse, Erich Fromm and Walter Benjamin, and School's post-war 'second generation' Jurgen Habermas. The Institute was opened in 1924, but began to develop the distinctive approach to Marxism with which it is now associated only when the philosopher Max Horkheimer became its Director in 1930. Thel approach that the School followed can be characterized as an attempt to develop a Hegelian-Marxism that was appropriate to the conditions of twentieth century capitalism. As theorist of culture, the School leaves a rich and diverse heritage, especially a Marxist reading of literature, explaining how economic and class structures find expression in the form and content of literary work. M. Horkeimer contributed a wide range of writings on music, literature and popular culture, while T. Adorno attempted to integrate a Marxist sociology of art with more orthodox aesthetics. The importance of avant-garde art, for Adorno and Horkheimer, shattered the illusions of our everyday understanding of the world. As Hoekheimer put

it, art broke away from the usual forms of communication that dominated and deadened social life, so that the natural (i.e. what is taken-for-granted), becomes unnatural. For deials, please see the literature: Horkheimer, M and Adorno, T.W., Dialectic of Enlightenment, (Allen Lane, 1944), and H. Marcuse, One Dimensional Man: Studies in the Ideology of advanced industrial Society, (Routledge and Kigan Paul, 1964).

10 Douglas Kellner, Critical Perspective on Television from the Frankfort School to Postmodernism (adopted from: www.gseis.ucla.edu/faculty/kellner)

11 Andrew Edgar and Peter Sedgwick (ed.), Cultural Theory: The Key Concepts, (Routledge, 2003), p. 81.

12 Ibid., p. 81

13 Deconstruction is associated with Derrida's 'undoing' of the binaries of western philosophy and the extension of this procedure into the fields of literature (e.g. De Man) and post-colonial theory (e.g. Spivak). To deconstruct is to take apart, to undo, in order to seek out and display the assumptions of a text. In particular, deconstruction involves the dismantling of hierarchical conceptual oppositions such as man-women, black-white, reality-appearance, nature-culture, reason-madness, etc. Such binaries are said to guarantee truth by excluding and devaluing the inferior part of the binary. Thus, speech is privileged over writing, reality over appearance, men over women. The purpose of the deconstruction is not simply to reverse the order of binaries but to show that they are implicated in each other. Deconstruction seeks to expose the blind-spots of texts, the unacknowledged assumptions upon which they operate. This includes the place where the text's rhetorical strategies work against the logic of a text's arguments. That is, the deconstruction seeks to expose the tensions between what a text means to say and what is constrained to mean. For details, Chris Barker, Cultural Studies: Theory and Practice, (Sage, 2003).

14 Nicholas Abercrombie, (et al), The Penguin Dictionary of Sociology, (Penguin, 2000)

15 See Herbert Schiller, Ma s communications and the American Empire, (Beacon Press, 1971). And Jeremy Tunstall, The media are American, (Columbia University Press, 1977).

16 Edward Herman and Noam Chomsky, Manufacturing Consent: The Political Economy of the Mass Media, (Pantheon, 1988).

17 For details, Daniel Bell, The Cultural Contradictions of Capitalism, (Basic Books, 1978).

18 Stuart Hall, (et al.), Policing the Crisis: Mugging, the State, and Law and Order, (Macmillan, 1978).

19 See for more detail, Stuart Hall, (et. al.) Policing the Crisis: Mugging, the State, and Law and Order, (Macmillan, 1978).

20 Stuart Hall, 'Encoding and Decoding' in Culture, Media, and Language, (London, 1980)

21 For details see, Charlotte Brunsdon, and David Morley, Everyday Television: Nationwide, (British Film Institute, 1978).

22 For details, Ien Ang, Watching Dallas, (Metheun, 1985)

23 For details see the following John Fiske, Television Culture, (Routledge, 1987). John Fiske, Reading the Popular, (Unwin Hyman, 1989a). John Fiske, Understanding Popular Culture, Boston, (Unwin Hyman, 1989b).

24 Douglas Kellner, The Media and Social Problems (adopted from: www.gseis.ucla.edu/faculty/kellner).

25 Thorstein Veblen, The Theory of the Leisure Class, (Mentor, 1953)

26 Simmel, George, The Philosophy of Money, (Routledge and Kegan Paul, 1978).

27 Chris Barker, op.cit., p.192

28 M. Featherstone, Consumer Culture and Post-modernism, (Sage, 1991), p. 76.

29 P. Du Gay, S. Hall, , L Janes, H. Mackay, and K. Negus, Doing Cultural Studies: The Studies of the Sony Wall man, (Sage, 1997)

30 Ibid, p.74

31 P. Lunt, and S. Livingstone, Mass Consumption and Personal Identity: Everyday Economic Experience. Buckingham: Open University Press

32 Jean Baudrillard, America, (Verso, 1988), p. 34.

33 D. Hebdige, Subculture: The Meaning of Style, (Methuen, 1979) and also P. Lunt, and S. Livingstone, op cit.

34 H. Lefebvre, Critique of Everyday Life, (Verso, 1991)

35 Peter Brooker, (ed.), A Glossary of Cultural Theories, (Hodder Arnold, 2003) 45-46

36 Richard H Robbins, The Study of Global Problems and the Culture of Capitalism, (Prentice Hall, 2007).

37 Jack Weatherford, The History of Money: From Sandstone to Cyberspace. (Crown Publishers, 1997), p. 11.

38 The term is introduced in the opening chapter of Karl Marx's main work of political economy, Capital (1867)

39 The term 'social' is used by Marx to refer to the essential organization of a society, i.e. those processes by which a society allocates the tasks necessary to its survival. See K. Marx, Capital, (Lawrence and Wishart, 1867).

40 William Leach, Land of Desire: Merchants, Power, and the Rise of a New American Culture. (Pantheon Books, 1993), p. 16