

PRODUCT COMMERCIALS AS LIFESTYLE REPRESENTATIONS:
A STUDY ON WHITE GOODS AND AUTOMOBILE
COMMERCIALS IN TURKEY BETWEEN 1980-2012

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COMMERCIALS IN TURKEY BETWEEN 1980-2012**

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ABSTRACT

PRODUCT COMMERCIALS AS LIFESTYLE REPRESENTATIONS: A STUDY ON WHITE GOODS AND AUTOMOBILE COMMERCIALS IN TURKEY BETWEEN 1980-2012

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This thesis presents discourses generated on lifestyles, products and gender via white goods and automobile commercials broadcasted in Turkey and transition experienced in these discourses from 1980 to 2012 with a historical approach, considering their interrelation with social, economic and political life. Moreover, it offers a methodological approach for semiotic analysis of the commercials and for generating structured discussions. It focuses on the commercials because as cultural products and tools for social communication, they (re)create the discourses in the society, and offer an omnipresent tool for these discourses to the society. Within the study, first a quantitative and a qualitative content analysis are conducted and later a semiotic analysis is made with selected white goods and automobile commercials to reach the meanings embedded in them. After that, each semiotic analysis is examined to extract the discourses that are promoted to the society. Lastly, the discourses generated via product commercials are categorized and discussed under three main categories as lifestyle, product and gender. Lifestyle discourses emerged from the analysis present parallelism with the cultural developments and dominant discourses in the society. As idealized representations, they follow the path of appraised way of living and promote appreciated lifestyles to the audience. The earliest and the latest commercials in the sample present detailed explanations about the underlined

features of the products to audience; however, this pattern disappears between mid 90s and mid 2000s. The gender discourses are built on the subordination of women and dominance of men, and this approach maintained throughout the defined period.

Keywords: White Goods Commercials, Automobile Commercials, Lifestyle, Gender, Semiotic Analysis

ÖZ

HAYAT TARZI TEMSİLLERİ OLARAK ÜRÜN REKLAMLARI: TÜRKİYE’DE 1980-2012 ARASINDA TELEVİZYONDA YAYIMLANAN BEYAZ EŞYA VE OTOMOBİL REKLAMLARI ÜZERİNE BİR ÇALIŞMA

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Bu çalışmada, 1980-2012 arasında Türkiye’de televizyon kanallarında yayımlanan beyaz eşya ve otomobil reklamlarındaki hayat tarzı, ürün ve toplumsal cinsiyet söylemlerindeki değişim, bu söylemlerin sosyal, ekonomik ve politik hayatla etkileşimi göz önünde bulundurarak tarihsel bir bakış açısıyla incelenmiştir. Bunun yanı sıra çalışmada, televizyon reklamlarının gösterebilimsel analizi ve bunun üzerine geliştirilen tartışmalar için metodolojik bir yaklaşım sunulmuştur. Tez kapsamında, reklamların toplum için ürettikleri söylemlere odaklanılmış ve onlara birer kültür ürünü, toplumsal iletişim aracı ve toplumun bu söylemlere her an ulaşabileceği birer eleman olarak yaklaşmıştır. Bu bağlamda ilk olarak, ulaşılan reklamlara nicel ve nitel içerik analizi yapılmış, daha sonra, seçilen beyaz eşya ve otomobil reklamlarına gösterge bilimsel analiz yapılarak onlarda gömülü olan anlamlara ulaşmak hedeflenmiştir. Son olarak ürün reklamları aracılığıyla üretilen söylemler hayat tarzı, ürün ve toplumsal cinsiyet olmak üzere üç ana kategori altında tartışılmıştır. Buna göre çalışma, analiz sürecinde ortaya çıkan hayat tarzı söylemlerinin kültürel değişimler ve toplumdaki baskın söylemlerle paralellik gösterdiğini ve idealize edilmiş temsiller olarak kurgulanan reklamların ise dönemin uygun bulunan ve desteklenen hayat tarzlarını topluma yansıttığını ortaya koymuştur. Bunun yanı sıra araştırmada, örneklemde yer alan ilk ve son reklamların izleyicilere

ürünlerin öne çıkan özellikleriyle ilgili detaylı açıklamalarda bulunduđu, ancak bu örüntü 90ların ortalarından 2000lerin ortalarına kadar kaybolduđu gözlemlenmiştir. Reklamlarda yer alan toplumsal cinsiyet söylemleri ise erkeğin üstünlüğü ve kadının ikincil konumu üzerine kurgulanmıştır. Bu yaklaşım, çalışma kapsamındaki reklamlara tarihsel açıdan bakıldığında bir değışiklik göstermemiştir.

Anahtar Kelimeler: Beyaz Eşya Reklamları, Otomobil Reklamları, Hayat Tarzı, Toplumsal Cinsiyet, Göstergebilimsel Analiz

to Mouşi...

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CHAPTER 1

INTRODUCTION

“People tell you who they are, but we ignore it because we want them to be who we want them to be.”

Donald Draper

“The Summer Man”, *Mad Men*, AMC, Sept. 12th, 2010

Being the introducers of the products and services to the society, advertisements are communication tools between economic and social spheres. In order to convey their messages more effectively, they present the advertised products and services by linking them to the social world of the audience. They transfer meanings that are built in the cultural and social world to the consumer goods. Thus, the products that already work as meaning generators for the individuals in their identity creation processes, upgrade to a new level in the signification process by being the building blocks of the advertisements. Within the advertisement system, they are intentionally matched with their idealized users to refer to something more than their utility or exchange values. By this way, the products become the part of the discourses generated via advertisements.

As Leiss et al. (2005, p. 263) state “the strategic work of advertising is based on a constant surveillance of our changing culture”. The advertisements are fed from the discourses in the culture in their production phase, by recruiting cultural codes, ideologies and discourses to construct meaning; and they feed the culture with (re)created discourses when broadcasted, by constructing symbolic relationships between consumers and goods they consume. In this manner, advertisements have an intense relationship with the society that they are created in and created for. They shape individuals’ experiences and become a part of the popular culture. They form dominant ideologies and construct new mythologies and ideologies for consumer goods. From a larger perspective that combines economic, social and cultural facts, advertising is a form of social communication through which one can comprehend the society in different ways.

Williams (2009) defined advertisements as the official art of the modern society that people can find in streets, newspapers and magazines. Advertising becomes ubiquitous, moreover omnipresent. In other words, it is upgraded from being found everywhere to being everywhere, as the technology of media and advertising develops. Thus, advertisements and society are integrated in physical arena and comprehend each other in that manner, too. Moreover, television is more powerful than other types of media by being the combination of vivid visual and attractive audial stimulus. Also, being one of the most common household appliances, it increases the frequency of encountered messages within the commercials.

Denzin (1986) defines culture as a cluster of myths generated within a communication system; as a semiotic and linguistic production so that its meanings need to be deconstructed and dissolved. The same definition is valid for the advertisements. The complex structure of advertisements, as the carriers of discourses related to society, worths both to be paid more attention and to be analyzed within a detailed process. Semiotics enable us to reach the meticulously constructed meanings in advertisements; since, as the science of signs, its main areas of interests are signs, codes, systems and culture.

With the discourses that they embody and by being at the intersection point of both production and consumption spheres of culture, advertisements are evidences of the conditions of the time period that they are broadcasted or printed. Thus, the political, economic and social transition experienced in Turkey after 1980s has affected both the structures of advertisements and messages in them.

Within context of the doctoral study, discourses about lifestyles, products and gender generated via television commercials are examined within a historical perspective by adopting semiotic analysis as the research method. The product commercials are approached as the carriers and circulators of the discourses to understand social relations. White goods and automobile commercials are selected as the sample of the research since they are complementary considering their users' gender and the environment of the commercials take place. The users in the white goods commercials are female and they use indoors as environment. In this sense they hold more information about the family life and women's position in the society. On the other hand, the users in the automobile commercials are male and they are shot outdoors. Thus, they are more informative about daily life, social relationships,

consumption patterns, valid power of the time and general perspective of individuals on life. The main focus of the research is on the changes experienced in these discourses between years 1980s and 2012.

1.1 Aim of the Thesis and Research Questions

The aim of the doctoral dissertation is to bring out generated discourses on lifestyles, products and gender via product commercials broadcasted in Turkey and to find out the changes experienced in these discourses from 80s to 2012.

Within the scope of the doctoral study, the research questions below are covered.

- * What kinds of discourses are generated and imposed to the society via product commercials broadcasted in Turkey?

- * What kinds of discourses about lifestyles are (re)created via product commercials?

- * What kinds of discourses about products are (re)created via the commercials?

- * What kinds of discourses about gender are (re)created via product commercials?

- * How have these discourses changed from 80s to 2012?

- * How the changes experienced in Turkish political, economic and social life are reflected in product commercials?

1.2 Structure of the Study

The outline of the doctoral study is presented below (Figure 1.1).

Chapter 1 presents the importance, aim and research questions of the study.

Chapter 2 and 3 are dedicated to the literature review. In Chapter 2, the focus is on advertising and its social connections. Advertising is regarded as a form of cultural production and a tool for social communication. Its way of mirroring society via using the existing codes and discourses, and molding society via (re)creating codes and discourses are included in the chapter.

Chapter 3 presents the modernization process of Turkey; since it is a major factor in the creation of social codes which is the main resource of the researcher in the semiotic analysis phase. Political, economic and social background of Turkey is given, especially by focusing on the 80s. Turkey's becoming a consumption sphere, changes in the urban life, position of women in the society and the developments in Turkish media and advertising are presented consecutively.

In Chapter 4, design of the research is presented. The sample of the study, methods used during the study and the application of these methods in the study are explained.

Chapter 5 covers the findings of the analyses conducted throughout the study. Each analysis provides insight for the following one. The findings of the quantitative content analysis are followed by the qualitative one. After that, the semiotic analysis is presented in two categories as white goods and automobile commercials.

Chapter 6 is based on the discussions generated on the semiotic analyses of the commercials. Discourses emerged from the semiotic analysis of white goods and automobile commercials are presented and organized under three categories; lifestyle, product and gender separately.

Chapter 7, conclusion, is dedicated to the synthesis of the generated discourses in white goods and automobile commercials, and answers of the research questions with a historical perspective. Moreover, methodological contribution of the doctoral study will be given besides an overall assessment.

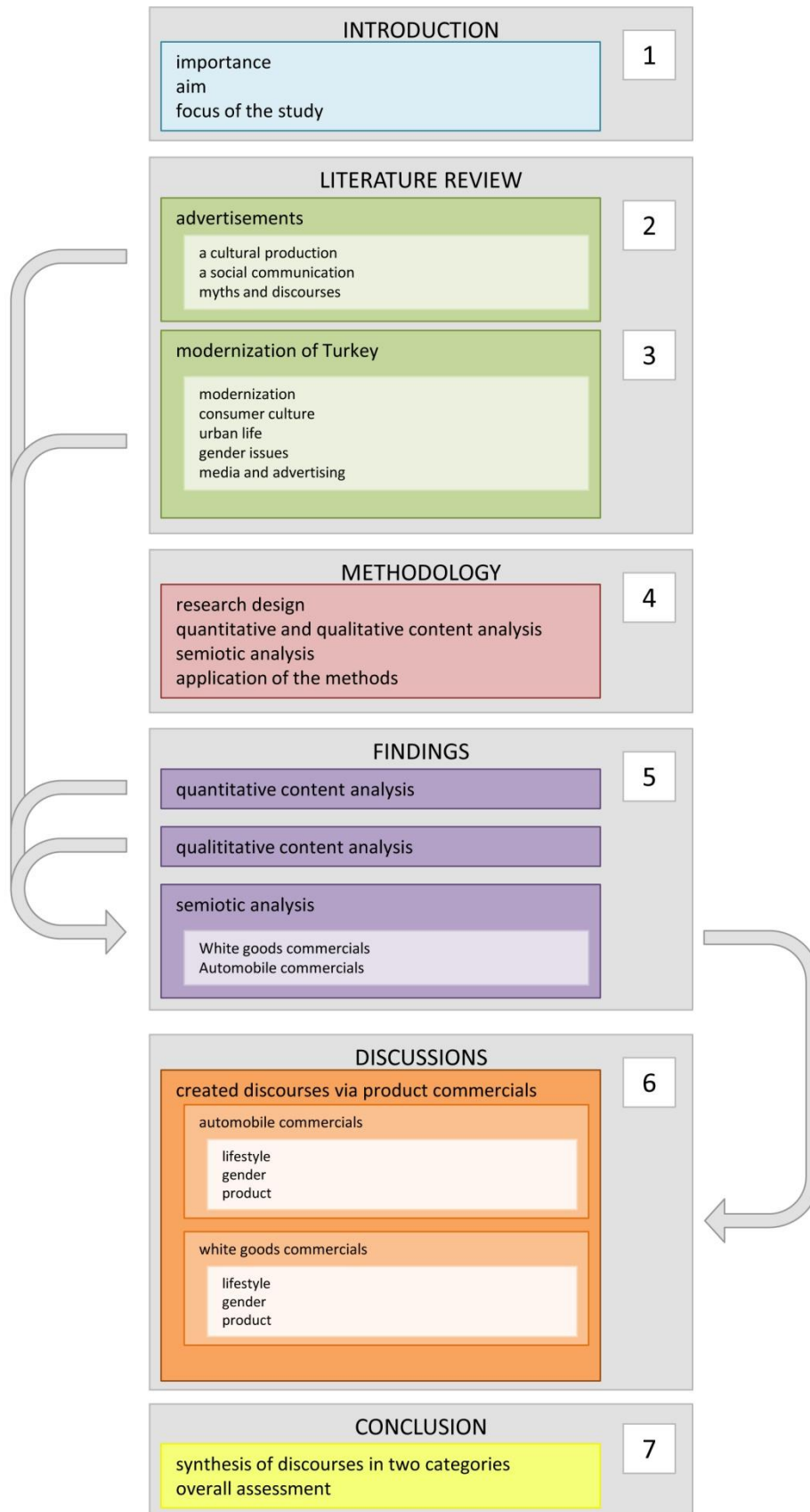


Figure 1.1 The structure of the thesis

CHAPTER 2

ADVERTISING AND CULTURE

By using several mediums, advertising, enable producers to introduce their goods or services to the society, so that individuals in the society get informed better about the products and services in the market. They are considered as the main contact between goods and consumers, commodities and society; namely social and commercial world (Cronin, 2004). Hence they stand in the intersection point of media, consumers and products (Leiss et al., 1990).

In this chapter, advertisements and their relation with culture will be explored. First part of the chapter focuses on advertising and products, namely, products' relationship with individuals and their position in the society. In the second part, the ways how advertisements work are presented. Thirdly, their power on society and individuals will be discussed. Later, the advertisements will be defined as cultural productions and their intense relationship with society over the created discourses will be mentioned. At last, the transformation of the advertisements will be presented with a historical point of view.

2.1 The Advertised

Consumption became the tool for individuals to create their identities and to display them. People differentiate themselves from others with the products that they possess and the line between the consumed and consumer diffuses (Williamson, 1978).

Similar to objects, created self-image through consumption activity makes individuals marketable, likeable and desirable (Proctor & Kitchen, 2002).

Commodification and objectification of the self causes individuals to be consumed by others (Van Raaij, 1993).

Moreover, consumption has also become a personal tool which helps to communicate social positions. Douglas and Isherwood (1996), with an anthropological approach, state that goods, as living information systems, are needed for making categories in society visible and stable, and they are also required for

constructing, maintaining and communicating social relationships. Likewise, Bourdieu (1984) underlines the communicative features of the goods, and adds that class competition makes goods (re)define the social status again and again. Thus, status has become something that is reflected through the consumer goods that are loaded with meanings and images (Slater, 1997). Consequently, society is alienated with the fragmented consumers who seek rectification through the consumption of signs and spectacles (Baudrillard, 1998).

Therefore, consumption should be understood in relation to sign values as well as use values and should be considered as a signification process (Lury, 1996), in which commodities serve as the silent transmitters of the social values embedded in them (Appadurai, 1986). Thus, buying a product means also buying social and cultural meanings attached to it (Williams, 2009). In this sense, goods have become an important part of everyday life, and every part of daily life is filled with objects (Jhally, 1989).

Even, these objects became only a part of a complete experience. Companies offer their products to consumers with a complete package that contains “prior economic offerings – commodities, goods and services” and experiences that people engage with emotionally, physically and intellectually (Pine & Gilmore, 1998, p.99).

Advertisements are tools for audiences that visualize these experiences before having the product. With the help of advertising they are able to see what that particular product promises them by entering their lives. Although the world of advertisements is a construction in the most idealized way possible, they have a particular effect on the audience.

In other words, in such a world of goods, created images lose their ground with reality and the distinction between the real and unreal is diffused (Baudrillard, 1995). Moreover, audiences identify themselves with the characters on the screen and the created world of advertisements affects social life and accompanies people in their daily lives (Güngören, 1995). This illusion is caused by the meticulously created complete package of life that the advertised product is only a small part of it. Thus, as visual images become more common, knowledge and experience begin to be created totally visually; and the society has shifted to a spectacle one (Debord, 2002).

2.2 How Do Advertisements Work?

It cannot be denied that advertising's main duty is to present the products, to make the brands known in the society and to increase the sales revenue. To think otherwise will conflict with the whole media system that derives its income from advertisements. In every kind of advertising, there is information about goods or services. This information which is transmitted from those who might own them to those who may wish to own them, has some influence on everyday decisions of people; such as decisions on purchase of goods and services (Leiss et al., 2005). To trigger audience to make the decision, advertisers carefully code the message, embed into the advertisement and make it attractive, enjoyable and in some cases funny. They achieve this by using the codes of an idealized and desirable way of living to convince the audience rather than enlightening them (Dyer, 1982), and connect goods and individuals so precisely that they leave no space for casual connections (Leiss et al., 1990). Moreover, by using media to generate the relation between needs and commodities, advertisers relate the consumption and production spheres in every possible way (Leiss et al., 1990). Thus, they transform the desire of individuals and redesign, reconceptualize and relate it to the world of commodities and convert it into a form of communication (Jhally, 2009). In this sense, advertisers can be considered as the translator between the language of objects and people (Williamson, 1978) or the regulator of the relationships between products and people (Cronin, 2004).

In order to make this communication process successful, the message coded by the advertisers should find its response in the audience. Thus, Williamson (1978, p. 41) defines the viewer of the ads as 'active receivers' since they play their part in the decoding process of the messages. However, she believes that the construction of the link between the product and presented emotions and images in the minds of the audience is a result of an unconscious process. Also, Dyer (1982) states that the audience takes an active role in the meaning making process based on his/her background, knowledge, social status and ideological positioning. Thus, advertisers prefer to work with a smaller target audience to guarantee the negotiation of meaning between the coder and decoder to be more accurate (Leiss et al., 2005).

2.3 Power of Advertisements

One of the major criticisms that advertising is faced with is that it creates needs for things in people they actually do not need. Advertising is accused of motivating artificial needs. Williams (2009) believes, by doing that, advertising changes the neutral relationship between consumers and products.

Besides creating false needs, advertising may cause people to believe that they are insufficient without a specific product and that product is capable of fulfilling their insufficiencies. Creating belief is seen as the biggest danger of advertising by social critics (Schudson, 2009). As these critics designate, advertising is powerful, seductive and attractive since it pictures the images of the origin of human happiness. If we analyze the messages presented in the advertisements, we can see that they touch the most serious concerns of human race, especially social and psychological ones, such as relationships between family and people, the concept of happiness and contentment, gender roles and stereotyping, the uses of wealth, degeneration of older cultural values, influences on youth, the role of business in society, persuasion and personal autonomy, and several others (Leiss et al., 2005). According to Jhally (1990), advertisements make people move in a direction of purchase, as well as making them think or react by driving their emotions, desire and dreams. Most importantly, the illusion that it creates is the promise of achieving this happiness through material goods. It offers love, friendship and sexuality as if these values can be reached through the consumption of commodities (Jhally, 2009). Likewise, Dyer (1982) states that, to sustain the consumer economy; advertisements make us think that we are able to buy the life presented in the ads, along with the advertised product.

Williamson (1978), in her significant book, describes the tricks of advertisements played on us. According to her, they offer audiences signs that present themselves as things, and those things represent us since we are involved in the meaning making process based on our real life experiences. In this way, they refer to reality by the symbols that they stole from materiality, but as a symbolic system, they do not represent the real place of things, but create ideologically positioned new meanings. Thus, we cannot reach our hands into the advertisement, grab and get the advertised product. This is why, they are “selling us ourselves” besides the consumer goods, with the help of the structure they present, by which we as consumers, and the goods

are exchangeable (Williamson, 1978, p.13). In the end, with the impressive illusions that seem real but never meet our needs, advertisements confuse our experience and blur our perception of reality (Dyer, 1982).

However, the bad reputation of advertisements, such as being dissuaders, intruders or pervaders is replaced with the idea that argues there is no such difference between advertisements and culture, since they are integrated to each other; both by means of today's culture's being based on commercialism and their feeding each other continuously (Leiss et al., 2005).

2.4 Cultural Production and Social Communication

As mentioned, products long ago stopped being just the outcome of the material production; they became part of us. They have become the tool for us to produce our identities, to define our social status, to create our lifestyles; shortly to make us who we are. Thus, advertisements as representations tools of these products, inevitably, have the role of carrying possible identities and meanings attached to these products while presenting them to the audience. Moreover, they recirculate these meanings via social interactions (Leiss et al., 1990). They define certain links between types of consumers and products, and present these links to consumers for their use (Williamson, 1978). According to Leiss et al. (1990, p.193) with the help of advertising, commodities are embedded into the “social life and cultural significance”; thus, they transfer material entities to symbolic ones and ease their being part of people, ideas and practices. Just like consumption, it recreates the power relations within society and serves as a guidebook for individual consumption practices (Cronin, 2004); and works as a translator of objects to certain societal relationships and consumption styles (Dyer, 1982). Thus, advertising offers the products and services in a context which gives clues about the products' positions in the social context to the audiences in a single frame of an advertisement.

Advertisers try to bind the product and its culturally constituted world in such a way that the viewer can understand and transfer the meaning of this created world to the product at a glance (McCracken, 1986). This is the reason why Bourdieu (1984) and Featherstone (2007) called advertisers as “cultural intermediaries”. They know cultural and social codes and use this knowledge to construct use and symbolic value for products that are advertised (Kelly et al., 2005). Likewise, Dyer (1982, p.13)

defines advertisers' job as to "employ language, images, ideas and values drawn from the culture and assemble a message which is fed back into the culture". The communication of ideologically loaded images in advertisements gives them the power to shape and change the characteristics of a culture (Baudrillard, 1995; Hall, 1997). With the help of the flow between marketing institutions and the cultural world, meaning is generated through a culturally decided and socially mediated process which is shared and negotiated between producers and consumers (Kelly et al., 2005). By doing that, via advertisements the advertisers create new social discourses, besides recirculating the existing ones (Cronin, 2004) to be used in the advertisements again. Thus, there is a cyclic relationship between the society and advertisements, in which they both mirror and mold each other via the created discourses (Figure 2.1). As Williamson (1978, p. 11) puts it "ads are cultural factors that mold and reflect our lives".

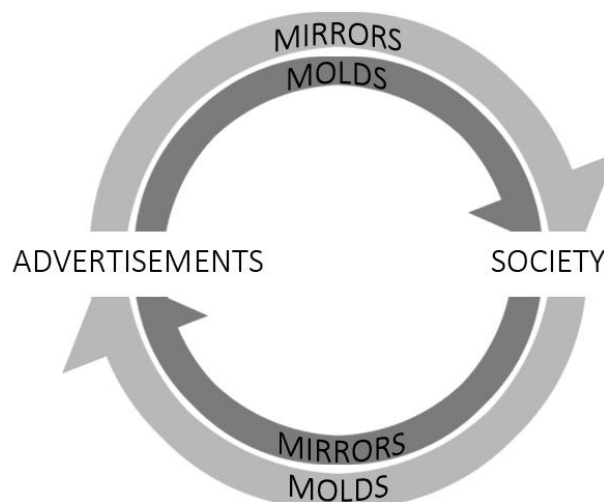


Figure 2.1 Cycle of discourses between advertisements and society

These discourses generated by the advertisements, as mentioned, emerge from the individuals and society. Since the world of advertisements is an idealized one, they promote the discourses of certain lifestyles and ways of living that are appraised by the audience of the time, to make the whole system pleasing for them. Naturally, the advertisements present both the advertised and accompanying products and product combinations following the same logic. Thus, they circulate discourses about the products and their way of interaction with people. Moreover, gender is one of the

most important socially constructed concept that is used by advertisements in the commercials. Individuals shape their perceptions of gender depending on their family experience, cultural conditioning and education (Lafky, et al., 1996). This rooted concept of gender in individuals makes it easier for advertisements to communicate with the audience, by using discourses connected to gender (Chaudhuri, 2001). There are several studies related to discourses created in advertisements over women in the literature (Williamson, 1978; Goffman, 1987; Cosgrove, 1991; Stern, 1993; Lafky et.al, 1996, etc.). In these studies scholars criticize the women stereotypes and degenerating position of women imposed to society.

2.5 Stages of Advertising

Industrialized advertising emerged in the late nineteenth century and practitioners of advertising tried to establish an orthodox rational discipline for a long time (Leiss et al., 1988). Marxist theorists suggested that modern advertisement arouse as a reply to the historical troubles in the reproduction of exchange value and worked on the usage of advertisement in the capitalist industries to build “time disciplined social relations and control over the labor process” (Odih, 2007, p.7). Offering labor-saving, mass produced, new consumer durable goods to the urban consumers was the core point of the advertisements in the early twentieth century and products were advertised to underline their extensive functionality to a mass consumer market which was undifferentiated (Odih, 2007). Moreover, early twentieth century advertisements attempted to overwhelm the class differences to reach mass consumers and to create individuals who sought to satisfy their needs in consumer goods (Corrigan, 1997). Thus, with the help of advertising, the capitalist system tried to overcome its own problems by directing them to individuals who could deal with them by consuming goods (Ewen, 1976; Corrigan, 1997). It can be said that modern advertising was a reply to the needs of the industrial capitalism (Ewen, 1976).

Jhally (1989) and later Leiss et al. (1990) categorized the development stages of industrial advertising chronologically into four: Idolatry (1890s – 1920s), iconology (1920s – 1940s), narcissism (1940s -1960s) and totemism (1960s -). In their later book, Leiss et al. (2005) they added one more step to this categorization: Mise-en-Scene (1990-).

According to them at the initial stage –*idolatry*–, commodities and the productive capacity of industrial society that is reflected on them are celebrated by the consumer society. Products shown in the advertisements were almost reflected as sacred with their utility values and they became the idols of advertising. This stage of the advertising history was not only related to the advertising industry alone; but also the developing industry of the time. They tried to figure out the relationship between the needs of manufacturers and shifting context of consumers.

Advertisements in the *iconology* stage underlined the meaning of the commodities within a social context and began to suggest products with the recommendation needed by the audience. Goods became powerful both with their utility and meaning. Since consumption became a social activity, goods began to reflect the connection to the social relations. At this stage, the core point of advertisements was neither the good nor the consumer but the meaning of status that was produced by the combination of those.

With the *narcissism* stage, the consumer settled at the core of the advertisements. Individuals began to be represented in a more realistic way than the iconology stage and goods began to reflect the desires of individuals and they were personalized to fit the desires. Advertisements presented the power of the product either by showing the transformation of the individual with the help of the product or the influence they exercise on others by possessing the product. Thus, objects that performed in a magical way were parts of the everyday life (Jhally, 1989; Leiss et al., 1990).

In the fourth phase, which is the *totemism*, major concepts of the earlier stages were brought together and composed in a unique way (Jhally, 1989; Leiss et al, 1990) to promote social groups, their lifestyles and consumption practices. Commodities were represented with their meanings besides their utilities – idolatry–, social values were represented in an abstract way –iconology–, and the personal and interpersonal relations were connected with the commodities –narcissism–; thus, in this stage utility, symbolization and personalization were combined in the advertisements (Jhally, 1989; Leiss et al, 1990).

The recent phase is called *mise-en-scène*, after a word in French which defines the moment on the theater stage; setting, positions of actors, sequences, etc., since advertisements of this era wants the consumer to be a part of the created experience

of the brand. Products are considered as the stage props and consumers are able to use them to create and recreate virtually unlimited values and meanings by using any kind of media (Leiss et al, 2005).

After 1960s, advertising expanded rapidly with the help of the developments in technology and shifts in the socio-cultural world. New media experiences challenged the previous modernist experiences of advertising practice and gave the advertisers new powers of persuasion techniques (Odih, 2007). Non-linguistic tools changed advertising's perception of the consumers (Proctor et al., 2001; 2002; Odih, 2007). Postmodern culture and the transitions experienced in the society have affected advertising. Representation of symbolic relationships in the consumption context gained importance over the representation of the utility of products (Proctor et al., 2001); thus, advertisers emphasize the symbolic properties of the products and give little information about their utilities (Odih, 2007). Commodities are no longer associated with their use values but their sign values. Advertisers aim to convey the messages and meaning that are emerged through the signs correctly to the audience. This job has become more complex since commodities are filled with the cultural meanings whose referents are arbitrary. The images used do not refer to any experiences that goods offer; however they are usually hyperreal and composed of fragments of the images. This creates an illusion and the vaguer this illusion gets the more it embodies the consumer. Moreover, it blurs the differences between the represented and the real, and offers consumers variety of identities rather than a fixed one (Proctor et al., 2001). Commodities are represented as if they do not belong to work or leisure space but to all extensions of life (Odih, 2007).

CHAPTER 3

TURKEY’S MODERNIZATION PROCESS

As cultural products, commercials should be evaluated and analyzed in the context that they are created in. Since the scope of the doctoral research dates back to the beginning of 80s, it would be beneficial to underline the circumstances of that time, even the circumstances that lead the 80s. The decade of 80s has always been regarded as a turning point for Turkish society. It was a step for the culture and society to embrace liberalization and to adapt to the global world, especially after the trauma of the coup of September 12th 1980. This chapter aims to present the time period of the research beginning with the general background information about the Turkish modernization process and Turkey’s introduction to consumer culture. After that, effects of modernization and liberalization on urban life will be followed by the concept of gender and how it is constructed in Turkish society. The chapter will be finalized with Turkish media industry and its impact on the society.

3.1 Turkish Modernization

Established in 1923, Turkish Republic has mostly been ruled around a major ideal goal for nearly a century: “Reaching to the level of contemporary civilizations”. As this motto indicates, the ideal goal for the nation has been set around Western civilizations: being like modern Western countries, experiencing Western lifestyles, wearing Western clothing, embracing Western culture, etc. In fact, in this geography, modernization and Westernization ideal can be dated back to late 19th century. Starting from Ottoman Empire, Westernization and modernization have been seen as paths towards a peak point to be reached for becoming a developed and civilized country.

Thus, for developing countries like Turkey, modernization has always been a goal to reach. Modernization is defined as to adopt and apply the norms, attitudes, and life standards of modern countries by the developing ones (Mardin, 1991).

Modernization attempts during Ottoman Empire period started in 19th century. This

top-down modernization process led by leading elites and the emperor was performed through simply imitating the West (Keyder, 2000a). However, the society's reaction to the process by means of its contradictions to Islam was one of the important obstacles of the modernization movement.

Modernization process continued in the Republican Period, again with a top-down but in a more determined and systematic state-led way by secular elites. Therefore, conflicts between the elites and the 'public' have also continued in the Republican Period. Thus it can be said that, Ottoman and Turkish modernization that was inspired by the West is an "elite-driven, consensus-based, institution-building process" (Bozdoğan & Kasaba, 1997, pp.3-4) which remained the masses as passive receivers of the messages asserted by the leading elite (Keyder, 1997).

Modernization was a total project of adopting every aspect of Western culture that not only embraces the rational organizational elements in government and bureaucracy, but also the social and cultural aspects (Keyder, 1997) such as law, education, arts, architecture and social life (Bozdoğan & Kasaba, 1997). Especially in the Republican Period, modernization was considered not only for cultural developments, but also for the sake of industrialization. The republican leaders thought that modernity was the only option for the transformation of the agricultural society, which was attached to its traditions, to an industrialized and secular one (Ayata, 2010). However, being an agricultural society for centuries and having almost no experience of industrialization, citizens of the new republic could not totally internalize modernity. Accordingly, modernity projects could not be accomplished in terms of economic aspects and remained limited within the modernization of cultural and social life in a make-up manner, only by adopting outcomes of it from the West.

In the new era of Republican Period, the ideal of modernization was seen as a solution to escape from ignorance, backwardness and poverty and to embrace science, rationality, civilization and wealth; so that, the ones that did not cherish the modernization project and rejected the change were regarded as a black mark on the face of the promising new republic (Ayata, 2010). Turkish modernization is not driven and led by the bourgeoisie like it is in the West; on the contrary it started as a bureaucratic process that created its own bourgeoisie, so the former would be sustained by the latter in time (Keyder, 1997; Kahraman, 2007). A shift to

civilization was experienced in the society, norms and codes were redefined in order to create the bourgeoisie. As Bozdoğan and Kasaba (1997) presented “unveiled women working next to clean-shaven men in educational and professional settings, healthy children and young people in school uniforms, the modern architecture of public buildings in republican Ankara and other major cities, the spectacular performances of the national theatre, symphony orchestra, opera, and ballet, and proud scenes of agriculture, railroads, factories, and dams” (p.5) were the new standards imposed on people, and people were expected to evaluate others, their thoughts and conditions. Thus in the modernity project, the leading elites had the thought that they had the power to decide on the notions of how people of the country could and should be controlled (Migdal, 1997).



Figure 3.1 People watching a football game in 1930s¹

However, this kind of social engineering from-above has created a defect, an obstacle for a society consisting of free and equal individuals as modernity itself promotes (Keyder, 1997). The totalitarian and authoritarian project attempted to break the connections of people from their pasts and former relations and forced them to shape a new social sphere in order to be modern (Migdal, 1997). Top-down process of modernization and lack of negotiations between the modernizing elites and masses, created gaps between these two, even pushed them to two sides of one axis and alienated them from each other. Besides, the state's being the force behind the modernization project and imposing it as a policy also caused a detachment between everyday life experiences of these two groups (Keyder, 2000b). Eventually, a resistance culture of traditionalists grew to confront the imposed modernization that

¹ <http://www.eladenecli.com>

inevitably politicized its addressee and tied them even stronger to their discourse (Keyder, 1997; Keyder 2000a).

After 1945, when the multi-party politics were introduced to the Turkish political life and especially after the Democrat Party, which was the competitor of the Republican People's Party, which represented the Kemalist modernization project, won the national elections in 1950; a new era began in Turkey's political and social life.

Although there had been progressive developments continued in order to create a bourgeoisie, industrialization and modern urban life, the republic was still composed of agriculture oriented rural culture. Some of the rural people who found the chance of mass education after the revolutions of the republic, found cadres as technocrats, managers or other professions and moved into the cities. These people became part of the urban life and began to live along with urban elites in metropolitan areas. In time, these individuals who had different backgrounds, values and lifestyles than the modernist elites, consisted the majority of the society (White, 2002) and were represented by the liberal Democrat Party in the 1950 elections.

Eventually, Democrat Party gained votes of this majority and entered the political life of Turkey. Starting from 1950, the political arena in Turkey has dramatically shifted from secular modernization and westernization goals of early republican elites into more Islamic oriented conservative traditional approaches. As Democrat Party took up most of the bureaucratic positions of the state, this transition became clearer (White, 2002).

Moreover, the aftermath environment of World War II, which resulted in United States' favor, also affected Turkey's politics and social life. This situation channeled Turkey's modernization process into a different type of westernization; to a new Western world that was the strong sign of the modernization, democracy and wealth (Gürel, 2009). Thus, the state elites adopted a liberal economy policy in order to be on the side of United States (Keyder, 1997).

However, both the US and Turkish elites realized in few years that a planned program of import-substituting industrialization would be a better path for the development of the country (Keyder, 1997). In the first part of this national developmentalism era, when the state controls the economy in comparatively closed conditions (Keyder, 1997), the import of non-durable goods like textile and food

stopped and they began to be produced locally (Öztürk & Özyakışır, 2005). Local initiatives were backed up against the global competition with the limitations brought to direct foreign investments and costly import charges, and the model was considered as effective since it achieved generating an industrial basis for consumer goods (Sandıkçı & Ger, 2005).

As a result, in this era, a social and cultural disintegration occurred related to the classes in the society; such that people were relocated in the country from rural to urban to newly industrialized areas (Kahraman, 2007). The appearance of the urban environment changed both physically and culturally by the settling down of the people from different backgrounds. Some of those were the rural newly rich who became wealthy by making use of the scarcity with black market after the war, but most of them were the followers of this first group of, rural poor people who migrated to big cities with the hope of finding jobs (Keyder, 2000a). In the early 60s, Turkey experienced rapid industrial growth and the benefits of it was shared relatively equally in the society; thus, the import substitution model brought classes to serve at cross purposes (İçli, 2002).



Figure 3.2 Poster² promoting local goods from 1950s designed by İhap Hulusi Görey³

Import substitution model, in which the semi controlled mixed economy involved local originated industrial sector in possession of public or private and small agricultural firms mostly owned by individuals, constructed the base of Turkish economic development strategy till 80s (Sandıkçı & Ger, 2005). In the 70s, Turkey

² Translation of the text in the poster: *Every good has a local alternative*

³ www.gazetebilkent.com

experienced that this model was not sustainable for developing intermediate and capital goods manufacturing industries and this model that boomed the economy earlier was clogged (İçli, 2002; Sandıkçı & Ger, 2005). Three years after the military coup of 1980, Turgut Özal, who supported liberalization and globalization, and who came from the same political tradition of Democrat Party, was elected as the president and adopted a new strategy in economics after being in charge. Turkey opened its gates to global competition. In the neoliberal era of Özal's government, foreign capital was cherished with the expansions in the service and consumer goods industries and reconstructions in finance and retailing sectors (Sandıkçı & Ger, 2005). The new pattern required individualistic competitive understanding to support market power (İçli, 2002).

The political and economic decisions and laws were passed by the government after the coup which also created a social shift in the country. These were basically economic decisions that opened the gates of Turkey to foreign goods and services; however, they affected every aspect of the society, especially in lifestyle manners. Some lucky ones found the opportunity of wealth with the integration to European Customs Union and world economy, besides trades with the former Soviet regions, and some only made out with the expectations and hopes (White, 2002). Industry was privatized and already thin social safety system fell into pieces; prices and inflation rose successively, unemployment caused rural migration to urban areas (White, 2002) where a new middle class was emerged. Besides enabling the import of foreign goods and services, neoliberal political approach continued with the establishment of global multinational big corporations to dominate the Turkish market. This situation caused a dramatic change in the social life. A new middle class emerged from this environment; educated white collar individuals, namely the new yuppies, who were employed in the sectors where foreign trade and investment increased, such as banking, advertising, education and media, by the way who for the first time enjoyed their self-earned money by spending on goods that created and reflected their own identities (Keyder, 2000c). This new middle class tried to cope with every aspects of new global culture including new consumption practices. As consumption gained importance in everyday life, new tools and notions of consumption emerged. Organized financial supports like credit cards, consumer credits and installment options strengthened the consumption habit of this new urban

middle class and helped them on their new identities (Sandıkçı & Ger, 2005). Thus, wealth became visible in the big cities, especially in İstanbul, the trade and culture center of Turkey (White, 2002).

Not only consumption patterns, but also policies constructed over religion created poles in Turkish society. With the multi-party elections of 1950, traditionalists found a way of representation against Kemalist elites in the political arena in the body of Democrat Party. During the period between 50s and 80s, they became silent partners of governments either as expressly or invisibly (White, 2000). This silence was ended when 80s government intentionally made use of religion against socialism and communism agenda that society was afraid of after the coup of the 1980 (White, 2000). With the increased budget of Presidency of Religious Affairs, the government supported religious high schools and Quran courses (White, 2000). Özal played an important part in the liberation of Islam in a political way by empowering Islamist politicians in cadres of government. This caused variations in the ideological structure of bureaucracy and arguments of Islam vs. secularism (White, 2000). When Welfare Party became one of the major parties in the mid-90s by winning the municipality elections in many cities including İstanbul, people began to argue on the definition of daily practices, perspectives on life or religious beliefs of 'local Turkish culture' (Navaro-Yashin, 2000).

The problematic side of Turkish modernization was not a result of attempt and power of civil society; on the contrary, it rejected local patterns and traditional values in order to be civilized (Göle, 1991). The ones who claimed that they were suffering from the effects of top-down modernization process and pressures of elite Kemalists increased in number and grouped opposed to the secular ones. They believed that modernization would put an end to their traditions and would make their religion disappear in time (Göle, 1991).

Islamism underlined Muslim identity and recreated it in modern world by constructing ideologies over social issues, such as veiling of university students, alcohol consumption, building huge mosques in metropolitan centers, separating women and men in public transportation vehicles, etc. (Göle, 1991). These attitudes presented a problematic Western civilization from an Islamist perspective and they criticized secular lifestyles (Göle, 1991). They also believed that local Turkish people should stop imitating the West and turn back to the pre-republic codes of

living (Navaro-Yashin, 2000). Moreover, Islamists' rejecting the ethics of secular Western lifestyles is also regarded as opposing to the globalization process and emerges as a sign of localism (Saktanber, 2005). This caused segregation between modern individuals and 'Muslim' individuals (Göle, 1991).

Justice and Development Party (Adalet ve Kalkınma Partisi – AKP), which won the general elections in 2002 and still continues to work as the ruling party in Turkey, based its discourses slightly different than its former (Welfare Party, Virtue Party and Felicity Party). According to Çınar and Duran (2008) who based their arguments on the statements of the first prime minister from AKP, Abdullah Gül, the party had shifted their mind about the issues of democracy and secularism and they were trying to establish new codes of politics which were democratic, based on rule of law and human rights, released from the influence of religion, thus secular ones. The change in the discourse of the party was meaningful since the polarizing discourses of its former were ended with the closure of the parties by constitution. AKP government also disregarded the critique of Westernization and capitalism, since the main policy of the party was the integration of Turkey to EU. Consequently, they label themselves as 'conservative democrats' rather than Islamists. They offered democratic policies that protect human rights in parallel with the requirements of EU membership. However, AKP government made use of these requirements in order to loose the secular limitations on the social practices of Islam (Çınar, 2008). Moreover, the elites of Turkey also regarded these democratization steps as malicious intentions of Islamist agenda to undermine secular aspects of Turkey (Müftüler-Bac, 2005). The ruling government of AKP was also accused of employing state bureaucrats and supporting private sector who are AKP-friendly that worked as a facilitator of polarization and fragmentation in the society (Çınar, 2008).

Having passed 13 years under their ruling, these criticisms revealed themselves as facts since they created discourses that alienate individuals in the society to each other. Their control on bureaucracy, individuals and media has increased day by day as they are defining themselves as the advocates of democracy.

3.2 Turkey's Introduction to Consumer Culture

As a country turned into a consumer society even before being fully industrialized (Kahraman, 2007), Turkey tried to overcome the modernization process, which is

strongly linked with industrialization, also by consuming. After meeting liberal economy in 80s, members of a society who were proud of their savings for almost 50 years of new republic, began to define themselves with what they consumed almost overnight (Öncü, 2002). Although the Ottoman elites and bureaucrats regarded having a piano or a Western style furniture as being modern and civilized at the end of the 20th century (Durakbaşı & Cindioğlu, 2002), this understanding of being modern via possessing Western goods released from the monopoly of some high ranking people and diffused every part of the society one way or another after 80s.

As Miller (1987) states, commodities, especially if we can mention their attachment to a certain life style, have a strong role in identity creation. Douglas and Isherwood (1996) with an anthropological approach, state that goods are needed for making the categories in society visible and stable and for constructing and maintaining social relationships. Thus, just by looking at their social meanings, we can comment on their owners' lives, identities and social positions (Douglas & Isherwood, 1996). Moreover, we can attach certain people to certain social classes considering the signs of the commodities (Simmel, 1957), and these commodities become tools for us to differentiate social classes from each other (Bourdieu, 1984). When we regard consumption considering these powers of goods, it transforms to a personal tool that helps communicate social positions.

When consumption is regarded as a practice, although physical form of the commodities do not change, the meaning and symbolism of them are altered based on the divergence of the usage and consumption patterns of different social classes and groups (Miller, 1987; Featherstone, 2007). Moreover, Bourdieu (1984) underlined the communicative feature of the goods and added that the class competition makes goods (re)define the social status again and again. These differences in the consumption practices are caused by the user / owner of them, since they change the symbolic value of the commodities according to their past experiences, ideals and desires (Şimşek-Çağlar, 2002).

After the Second World War, with the help of the Marshall Plan, social classes gained access to all kinds of goods that their ancestors could not dream of (Corrigan, 1997). This major change had a great effect on the concept of consumption. Traditional understanding of consumption, which is based on the satisfaction of finite needs, was reversed with the modern thought. With the help of modern

understanding, what used to be regarded as luxury and belonging to the upper class transformed to decencies and then necessities. Thus, the concept of consumption is about filling the want of want, need of need and desire of desire (Campbell, 1983). The shift experienced in America and Europe, has reached Turkey since the 50s; however, when its gates opened to the global world after 80s that Turkey became a part of it. With the limitless worldwide movement of the goods, information and images settled at the core of the globalization process and enabled a global cultural interaction (Appadurai, 1986). In this way, after 80s, Turkey rapidly jumped into the consumer culture and international capitalism (Öncü, 2002).

Although neo-liberal development model of the government seems to have developed liberal decisions in politics and economics, this approach has penetrated into every aspects of life in the society and inevitably has changed the lifestyle of the society. Especially liberalized rules for imports and incentives for foreign investment resulted in a large variety of imported consumer goods to penetrate the domestic market almost within few months. This dramatic and rapid change in economics also dramatically and rapidly affected the social life. New types of lifestyles and experiences emerged in line with the rising importance of consumption. People began to come across billboards of the foreign products that they did not know even the names of or had hardly seen at the black market before, while walking in their neighborhood (Sandıkçı & Ger, 2005). These import goods enabled new types of everyday practices and experiences, namely lifestyles; and urbanites began to have their dinners as fast food at the food courts of the malls and drove their own cars on highways as they were moving between their international offices in business plazas and luxury houses in gated communities in weekdays (Keyder, 2000a; Sandıkçı & Ger, 2005). The same urbanites spent their weekends with cultural activities such as theatre and film festivals or concerts of foreign musicians, if not new faces of metropolitan night life (Bali, 2009). Business people who found the chance to have a global taste because of the global economy, preferred to spend their vacations abroad and evolved their taste, besides getting addicted to the consumption practices that they could not even imagine a decade ago (Keyder, 2000b).

This lifestyle that defined and idealized the new middle class is just a one piece of a bigger puzzle. On the other rapidly growing squatter side of the city, alienated residents, who could not take their equal share from the income distribution, tried to

survive the struggle of life. The gap between the opportunities of the ones who became wealthy legally or illegally (via black market, gambling casino, etc.) and the ones who lacked this wealth grew rapidly in every sense (Sandıkçı & Ger, 2005). As part of the city was bombarded with global images and icons, these people, from another perspective, witnessed the fading out of every constructed hierarchy and limit behind a fog (Öncü, 2002). Being able to consume or probability of consumption prevented this fog to burn off, because every consumer good and their value were at the core of this fog since they managed social relations and consumption practices. Thus, consumption and commodities were tools for belonging: identity, lifestyle, social status and etc., where values of modernization project of newly republican period began to dissolve by the rising effects of consumption and commodities.



Figure 3.3 A newspaper headline from 1990 "Turkey in the consumption era" (Ahıska & Yenal, 2006)

Shopping malls became the source of this new lifestyles and experiences as they were the distribution channel of consumption and neo-liberal economics. The "temples of consumption" (Baudrillard, 1998) began to rise on the silhouette of the cities. At first, these ultra-modern buildings were built in the wealthy neighborhoods where urbanites could only access with their own automobiles. They provided not only products and services to their visitors but also the fantasy of a better lifestyle

(Durakbaşı & Cindioğlu, 2002). As the agents of modern and civilized lives, these places presented the idealized Western life experience with their fancy shops, display windows and coffee shops (Navaro-Yashin, 2002), and made people feel like they kept up with the *zeitgeist* by ‘bringing Europe to Turkey’ (Ahıska & Yenal, 2006). They removed shopping from being part of the city life and made it a goal for the urbanites, they wiped out utility value of the commodities and highlighted exchange value, and moreover they changed the relationship between the spectator and the spectacle (Gürbilek, 2009). People who visited these rich, modern and luxurious places felt integrated to urban life, moreover, fell into the illusion of belonging to the upper classes that had the opportunity to own these products and services (Durakbaşı & Cindioğlu, 2002).



Figure 3.4 Advertisement of the first shopping mall in Turkey from 1988 (Ahıska & Yenal, 2006)

The shortcut to being a global citizen like Westerners was defined as to consume. Thus, every segment of the society especially lower and middle classes preferred to consume to create a modern identity and to show off and this attitude was normalized and promoted (Sandıkçı & Ger, 2005). Even eating habits changed in order to be modern in this sense; people began to prefer hamburger over homemade meatballs, ketchup over tomato paste, coke over *ayran*, instant coffee over Turkish coffee, teabags over brewed tea, canned food, chips, etc. (Sandıkçı & Ger, 2005). Moreover, when the number and variety of the products in the market increased, preferring one

over another turned into a matter of taste and what to consume and how to consume became important (Ayata, 2002). As middle class families created their identities via consumption, the woman, who was responsible for the domestic consumption rules, learned the latest consumption tricks from her friends or by following television and magazines (Ayata, 2002). She was responsible for the family budget and with the help of the loaded advertising images and credit cards she took the leading role in the consumption shift, and eventually labelled as Mrs. Consumer (Durakbaşı & Cindioğlu, 2002, Gürel, 2009).



Figure 3.5 A newspaper headline from 1990 “Eat fast, live fast”⁴

Consumption was not limited to the domestic space and how it was presented; the presentation of the body was also important. Clothing, hair and makeup are the indicators and the shortest ways to present oneself to the world and showing the image one wants to create (Ayata, 2002). Along with these sensuality and sexuality emerged as a part of consumption, billboards, magazines, back pages of dailies were full of images referring to those. Younger generation namely ‘consuming youth’ who were exposed to these signs, symbols and icons of global consumerism generated a new understanding of moral discourse (Öncü, 2002).

Thus, shortly, there has been a social shift experienced in every aspect of life in Turkey after 80s, from class to identity, ideology to lifestyle, production to consumption, etc. (Aydın, 2006).

⁴ www.gecmisgazete.com

3.3 Urban Life

The meaning of the dwelling has been (re)defined continuously in the modernization process of Turkey. In 1930s and 40s, reflecting the modern urban life in the republican sense is displayed in making of new, modern and Western home (Bozdoğan, 2001). There were two types of residences identified with modernization in early republic; the detached family house – villa – and the urban apartment building (Bozdoğan, 2001). Civility which was considered as the natural outcome of the modernization process was guaranteed with the technical aspects of these modern houses; such as hot water, heating systems, electric wiring besides household appliances that upgraded the lifestyle of the dwellers automatically (Bozdoğan, 2001). These early examples of modern homes were not common because of a gap between the theory and reality of the republic. Lack of developed industry and private initiations and as a result, lack of bourgeoisie that breed from those, prevented modern architecture to be widespread (Bozdoğan, 2001). However, the idea of modern family and domestic space that the republic idealized and promoted, were clearly envisioned in the memory of the society with these ideal homes.

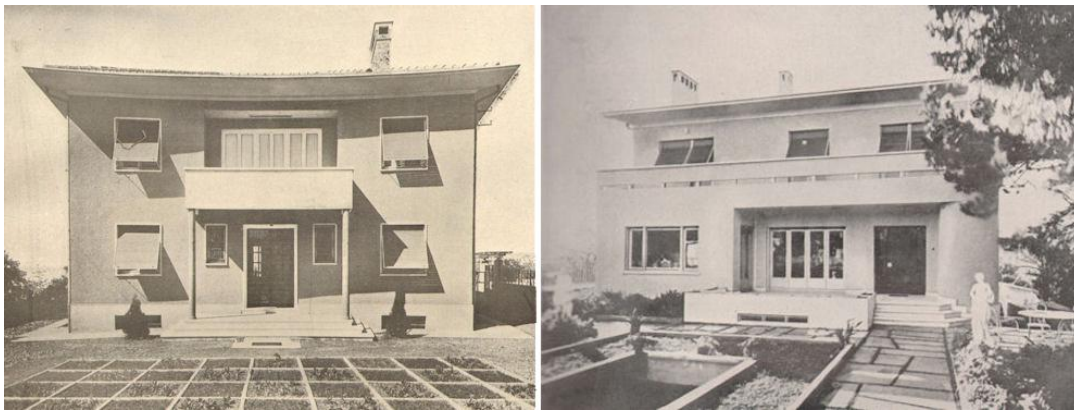


Figure 3.6 Modern villas from 1930s designed by Zeki Sayar⁵

After 1950, but especially after 1965 when the Flat Ownership Law that allows individuals to own a flat was passed by the government, the silhouette of the urban life was shaped with the construction of multi-storey apartment buildings (Keyder, 2000b; Bozdoğan, 2001; Gürel, 2009). The replacement of the single layered garden houses with the apartment blocks was useful for both the owner of the property who regarded this as an opportunity for investment and for the middle class that could find an affordable place in the city center (Keyder, 2000b). In the overcrowded urban

⁵ www.arkitera.com

areas these rising blocks emerged as the symbol of modernity with their hygienic, scientific, economic conditions that were considered to be components of urbanization, westernization, development, higher social status and life standards (Bozdoğan, 2001; Gürel, 2009). These urban apartments which consisted of three rooms and one saloon (Ayata, 1988) and usually defined as *3+1*, was the ideal home for middle class nuclear families (Gürel, 2009). Moreover, owning these dwellings was also associated with owning automobile or household products and in a way, while this ideal was completing the ‘modernity’, puzzle, it disregarded the realities of the country (Bozdoğan, 2001).

Beginning with the 50s but especially with the liberalization movement of the 80s, migration and chaotic, unplanned urbanization increased parallel to each other and changed the socio-cultural face of the major cities. Inadequate number of housing could not answer the shelter need of the migrants (Yada-Akpınar & Peker-Kahvecioğlu, 2010). With their agricultural background, the migrants settled at the peripheries of the big cities (Keyder, 2000b) and they built shanty houses on the municipality’s or state’s lands (Sandıkçı & Ger, 2005). In time, these houses were transformed into apartment buildings without any character (Yada-Akpınar & Peker-Kahvecioğlu, 2010) and became a part of the unplanned urbanization. This relatively under-educated, more conservative lower class began to be a part of the newly industrialized working class. They continued their rural habits and living styles in the urban areas, which caused them to be ostracized by the urbanites, whose income level, increased relatively because of the adopted import-substituted industrialization and later on liberalization policies. The consumption practices of this group changed and they began to prefer durable consumer goods (Keyder, 2000b). Moreover, new middle class deliberately differentiated themselves from conservatives and idealized culture oriented lifestyle that cherished secular values (Ayata, 2002). As a result, the middle class began to prefer homogeneous sites over heterogeneous neighborhoods (Keyder, 2000b). Shortly, the difference between the income and consuming patterns among city dwellers resulted in different preferences about housing areas (Öncü, 1988, Keyder, 2000b, Turgut-Yıldız & İnalhan, 2010). Housing emerged as a sign for social status as all commodities are, and a distinctive symbol for social classes (Firidin-Özgür, 2010). Moreover, the meaning of the house began to refer to different contexts in terms of house usage; namely spatial, socio-cultural and temporal

(Turgut-Yıldız & İnalhan, 2010). As a result, economic and social effects of the 80s redefined the concepts of urbanization and housing. There were two important points for Öncü (2005) behind this phenomenon; first, the globalization of the cultural dynamics, and second, the symbolic capital of the middle class.

The atmosphere of the 80s and the shift experienced in Turkish society also affected the concept of need of shelter, and made it a matter of consumption. When the new upper and middle classes were accustomed to the global consumer culture, they suddenly realized the massive crowd, noise and pollution in the urban areas, and they acknowledged the insufficiency of their life quality (Öncü, 2005). Their quest for a different lifestyle also affected the social and spatial relations in the urban areas (Turgut-Yıldız & İnalhan, 2010), since they began to leave the city and its pollutions for ‘being a part of the nature’, ‘healthy and active life’ and ‘clean environment’ (Öncü, 2005). Naturally, the urban areas did not become polluted or the traffic did not become unbearable overnight; however, these (re)created myths were enough to convince the new middle class (Öncü, 2005). They began to meet their luxury housing need by moving in gated communities that were inhabited by people whose social and economic conditions and consumption patterns were alike (Yada-Akpınar & Peker-Kahvecioğlu, 2010).

The cultural and social privileges; the quality of location, space, architecture and equipment; but especially, security issues directed new middle class to gated communities (Yada-Akpınar & Peker-Kahvecioğlu, 2010). With the help of the gates, these places strictly drew borders between themselves and the ‘others’; the uncivilized, rough and completely local city crowds. Thus, the habitants of the gated communities experienced an increased privatization of space and time, and applied this practice to their daily lives by dividing them into three different parts: work, family and personal life (Ayata, 2002). Turgut-Yıldız and İnalhan (2010) categorized the idealized luxury housing need of the middle class after 80s into four sub-groups, considering their spatial and temporal organizations.

The appearance of the first group, namely garden states and suburbs, dated back to the beginning of the 80s. These dwellings were mostly constructed on large empty public lands (Ayata, 2002) or old agricultural and forest areas in the outskirts of the city (Firidin-Özgür, 2010) and was made up a combination of multi-layered apartment buildings, semi-detached and detached houses and luxurious villas

(Turgut-Yıldız & İnalhan, 2010). In addition to residential places, there are roads, parking lots and recreational areas such as sporting facilities, parks and even tennis courts, swimming pools, shopping areas in more affluent ones (Ayata, 2002). Being located near a shopping mall, not surprisingly, was a reason for preference; both for fulfilling the dream of ‘ideal home’ and creating an occupational activity for the housewife (Öncü, 2005). This model of dwelling turned into a standard for the new Turkish middle class and urban landscape (Ayata, 2002). These garden states cherished the family life and were inhabited by the young, educated professionals who were mostly employed in new industries, such as media, fashion and finance, emerging with globalization in executive positions (Öncü, 2005; Turgut-Yıldız & İnalhan, 2010).



Figure 3.7 A view from Turkey’s first garden state Bahçeşehir, İstanbul⁶

The second category was the luxurious gated communities that began to appear in suburban areas by the mid 80s (Turgut-Yıldız & İnalhan, 2010). These gated communities mostly took ‘city’ or ‘country’ in their names and they were consisted of specially-designed houses with large gardens. They were usually defined with words ‘ultra-safe’ and ‘extra-luxurious’, which strictly underlined the habitants’ desire of being away from the urban area and crowd (Turgut-Yıldız & İnalhan, 2010). Behind the borders, with their strict policies of keeping out or keeping in, they differentiated themselves, spent their lives away from the ‘public’, and easily and efficiently avoided the interaction with ‘regular people’ (Ayata, 2002).

With the beginning of the 90s, high-rise buildings that included residences and business offices began to appear in the city silhouette. These places offered several

⁶ <http://www.bahcesehirgazetesi.com>

services, such as secretariat and housekeeping, to their habitants who were generally executive managers (Turgut-Yıldız & İnalhan, 2010). By that time, İstanbul, the biggest megacity of Turkey, reached ‘a proper appearance’ that suited Turkish economy which is a part of international arena (Öncü, 2005).



Figure 3.8 A view from Kemer Country, İstanbul⁷

The headquarters of local and international banks, multinational business centers, luxurious shopping malls, hotels and ultra-luxurious residences, or the combination of these facilities, rose in the specific areas in the city center as skyscrapers (Yada-Akpınar & Peker-Kahvecioğlu, 2010). These projects that referred to the images of upper class lifestyles of American or West European cities underlined both the order of globalizing world and physical effects of social fragmentation (Yada-Akpınar & Peker-Kahvecioğlu, 2010).



Figure 3.9 Metrocity, İstanbul⁸

⁷ www.golftoursturkey.com

The last category of Turgut-Yıldız and İnalhan (2010) is the multi-purpose urban housing. The social and spatial shift that began to be experienced in the 80s was much more visible with the beginning of the 21st century. In these years, gated communities that are demanded by the rising middle and upper middle class began to be built all over the urban area (Turgut-Yıldız & İnalhan, 2010). These places were promoted as a key to a ‘privileged life’, as a wonderland, as a part of a happy ending story with the created myths such as; away from the chaos of the city, very close to the city center, just few minutes of ride from the highway, comfort of the civilized life, sports centers for the healthy life, integrated to nature for the kids, high security, etc. (Öncü, 2005, Firidin-Özgür, 2010). Advertisements’ role in the widespread of this idealized image among the middle class cannot be disregarded, but the most provocative motto was being able to experience this lifestyle in the gated communities isolated from the rest of the society (Keyder, 2000b).



Figure 3.10 Promotional image of Exen İstanbul, Çekmeköy⁹

3.4 Gender Issues

Although modernization developments were realized through political and economic decisions in Turkey, it was prominent in daily life and they were especially specific to women. Thus, women were considered as the carriers of the modernization project which was mostly due to the adjustments of the new republic aimed to replace religion based politics and values with the secular ones. With the changing role of

⁸ www.yapidergisi.com

⁹ www.exenistanbul.com.tr

women in social life, they took a core role with their status and with the image created for them, and significant reforms were made for them (Bozdoğan, 2001). Promulgated reforms to reach to a civilized level; like new dressing codes, right to vote and selected, educational rights, access to professional employment, etc.; made women the symbol of ‘modern’ Turkey (Özbilgin & Healey, 2004; Biricikoğlu, 2006). Their visibility in social life changed the perception of women, whom before then were regarded as the commodity of her husband, family, village or the government (Toktaş, 2002). These reforms allowed them to get a role outside their domestic borders (Kandiyoti, 1993). Although these social, legal, and political reforms were applicable for few urban women who had higher socioeconomic backgrounds, the policies of the government were determined to make those women representatives of the new republic (Müftüler-Bac, 1999), as an ideal model for all Turkish women. We can see these women in the iconic pictures of the new republic captured wearing shorts and holding flags in the parades or dancing with gowns in the ballrooms (Kandiyoti, 1997).



Figure 3.11 Women studying in Robert College in 1957¹⁰

Moreover, the image of a female military aviator was constructing both a secular and nationalist myth based on male-female equality and signifying that new republic will rise upon the shoulders of the women (Arat, 1997). The republican, modern Turkish woman, who was educated and employed, besides being the perfect mother and housewife was promoted heavily. These women were defined by Özbilgin & Healey (2004) as ‘pioneers’ who ‘self-sacrifice’ for their families and prosper Turkish nation. In this very elitist perspective, every woman was expected to wear clothes

¹⁰ 150.robcol.net

like the ideal ‘modern’ Turkish women, get educated like them, get dressed like them, behave like them, work like them and stand on their own feet like them. As a continuation of Turkish modernity doctrine, every aspect of West or like West were regarded as a must to be pursued (Arat, 1997), the notion of modern Turkish citizen was embodied through the ideal of modern Turkish women.

Turkish women embraced the reforms and supported these modernist values; they internalized these expectations and moreover, they were proud to be part of the social life; since they finally found the hope to end their subordinate position in the society (Öncü, 1979; Arat, 1997; Toktaş, 2002). However, the question of whether these reforms are made to give the women their own rights or made for the sake of the state is still valid.¹¹ Also, the position of the women, which was tightly attached to home, reinforced this approach, because the favored modern Turkish woman was still defined paradoxically as a socialite friend, educated mother and lovable companion whose life is dedicated to home (Bozdoğan, 2001). The word ‘housewife’ or “evkadını” in Turkish, itself makes the attachment stronger between the domestic space and women identity (Gürel, 2009).

Actually, this approach reveals itself even in the modernization policies of the early republican period; like educating Turkish women as a modern domestic labor.

Women began to get educated in Girls Institutes founded under the Ministry of Education in 1928 to become a perfect homemaker who was scientific and contemporary and to bring modern ideals of West which were order, discipline and rationality to domestic space (Arat, 1997; Bozdoğan, 2001). They broke the traditional rules that they learned from their mothers and drew a border between themselves and the old generation by applying efficient ways of ironing or dish washing (Bozdoğan, 2001). Thus, they fulfilled their part of modernization process by adapting Taylorism within the boundaries of the house (Arat, 1997). They were the sole responsible person for arranging the beautiful and cozy modern house tasteful and economic, and to make it an idealized family nest (Bozdoğan, 2001). Their education level determined their abilities to become a promising homemaker, mother and consumer in this sense (Gürel, 2009).

¹¹ For further information about feminist approach on Kemalist reforms regarding women; Göle, 1991; Arat, 1997; Kandiyoti, 1997; Arat, 2010.

Although men were in charge of home economy as breadwinners in the rural areas and small towns where traditional division of labour in home was sustained; in the urban space, shopping was the part of homemaking, thus the labour of the women, especially in upper and middle classes (Durakbaşı & Cindioğlu, 2002). Women's role as a consumer enabled her to form and control her domestic and social environment, and to challenge fundamental patriarchal roles and everyday experiences (Gürel, 2009). However, her consumption practices were strictly tied to the income level of the breadwinner, the men, and worked as an indicator of the family's social status in the community (Gürel, 2009).



Figure 3.12 Arçelik washing machine advertisement from 1965¹²

After the 60s when shopping venues were increased especially in urban areas, women who were surrounded with the images of advertisements in magazines and daily newspapers began to learn to construct their female identity through consumption and this turned into the habit of housewives' daily habit (Özyeğin, 2002). Moreover after 80s, when the global myths that reinforced the attachment between identity and consumption became tighter than ever, consumption became the part of Turkish middle class lifestyle and urban culture; housewives began to

¹² www.gecmisgazete.com

create their ‘ideal home’ and every other ideal thing in it via consumption (Öncü, 2005).

Media texts created a powerful base to present cultural representations of gender. Since meanings and values are constructed socially (Althusser, 1971), these texts propose certain roles and profiles for gender. Magazines, movies and television played a crucial role for constructing female identity and feminine culture; very similar to the post-war American version, which consisted of middle class housewives as users, consumers and/or decorators and presenting these women happier, healthier and more attractive than ever (Gürel, 2009). Moreover, these immense changes in consumption patterns, both by means of qualitative and quantitative content, altered the homemakers’ time and labor concepts; products like dishwashers, refrigerators, washing machines, vacuum cleaners, even frozen food totally transformed the consumption and labor concepts of the household practices (Özyeğin, 2002). This transformation enabled housewives to save spare time for themselves and for their family and they mostly dedicated this time to consumption (in all manners) for the wellbeing of the family.

Clothing had a distinctive position in these consumption practices, such in contemporary urban life that was filled with global images of media, the signs of femininity were the dresses, make-up and body posture (Kandiyoti, 1997). As Schudson (1989) stated, fashion, compared to other consumption patterns, is the most practical and best way to present identity. Clothes’ being an affective sign system and a shortcut way of presenting identity is a proper feature of them in the rapid urban life. It is an element of creating and recreating oneself over and over again (Slater, 1997). As Kandiyoti (1997) suggested a trained eye can notice the differences by focusing on the details although overall appearance resembles each other and make estimations about the past and origins of the wearer of the cloth. This is because, there are slight differences in the practice; for example the headscarf of a rural woman in an agricultural field, and a woman of 80s who migrated to urban area with the influence of the liberation policies (White, 2000).

Likewise, clothing also played an important role in social life of both Ottoman Empire and Republican period. Besides it was one of the important agents for the modernization of the society in the republican period, clothing was used as representatives of social roles in the Ottoman Empire period society; clothing and

garments, even in some cases colors were used to differentiate people in streets by ranks, origins and ethnicity (Kandiyoti, 1997). On the other hand, since women were not part of public life, clothing was used only for presenting their one of the societal role in the society; color of the veil was used as a reference to their marital status.

In republican period, clothing as an agent for modernization created its dressing codes merging Westernization and religious aspects; women not only embraced Western type of clothing, but also needed to find neutral codes for clothing to prevent them from harassment (Kandiyoti, 1997). In this sense, the republican dress code was the distinctive aspect of Turkey from the other Islamic countries, and in the urban life a localized version of Western fashion was accepted (Navaro-Yashin, 2000). However, different parts of the society internalized different versions of the dressing code; elite urban women wore Western clothes, studied in universities and were part of the business life as competitors of men and rural ones continued to wear shanty trousers and headscarves while working on the agricultural fields (White, 2000).

Equality of men and women was another promoted idea of the republican period. However, this idealization could not be realized in both political and social life. Even in the Civil Code, the product of the republican period, the head of the family is defined as the husband (Arat, 1997). In the social realm, this so to speak equality presented itself in the participation to the workforce. Starting from new republican period, it can be seen that the ideal 'modern Turkish woman' identity was constructed on urbanized, educated, employed and economically self-reliant character. However, considering the report of Sancar & Bulut (2006), it was apparent that the projection of the ideal women of Turkish modernity has failed in some aspects. In their report based on the governmental data of 2005, they stated that in Turkey 61% of total female population lived in urban areas and 15,9% of them were working. This showed that only 9,85% of total female population were employed in urban areas. This statistical data indicated that construction of modern, educated and economically self-reliant Turkish women identity could not spread throughout the whole nation. Kabasakal-Arat (2010) states the factors of low and declining numbers in the women employment as lower education levels, gender bias and discrimination in business, women's responsibilities at home and patriarchal norms. Even having higher education was regarded as a positive value in women's domestic life, the

understanding on the attachment of women to home and family prevented women to be part of the business life (Gürel, 2009).

As it is mentioned women were defined as the carriers of modernization process in Turkey. But also, with the spread of the conservative tendency, they also emerged as the carriers of the Islamist project. Political Islamist group has its own understanding of individual and community, and veiling of women and controlling her position in the public realm by gender discrimination consist the base of this understanding (Göle, 1991). Moreover, since they are responsible of raising ‘true’ Muslim generations and making Islam a social practice, they play a leading role in broadening the meaning of ‘private’ and recreating Islamist ideologies in daily practices (Saktanber, 2005). Thus, once considered as substitutes in Islamist perspective, women are replaced at the core of the Islamist movement because of their responsibilities.

3.5 Turkish Media and Advertising

The role of the media on creating public opinions, political decisions and cultural values cannot be disregarded. Turkish television broadcast began in late 1960s with state funded TRT (Turkish Radio and Television Corporation). Television became popular after mid-70s and played a very important part in Turkish daily life (Kahraman, 2007; Alpay, 2010). It replaced the dominance of the radio and newspapers, which were the main channels for the public to be fed from, and thus, established a new form of information flow for Turkish society and culture. Serim (2007, p.11) emphasizes this role of television in social life and divides Turkish social life into two as “before television and after television”. Television broadcasts changed the social and physical relations both in personal and public life. The spatial hierarchy of home, social status, socialization practices were all affected by this transformation; television sets were placed in the core point of living rooms and seating organization was changed accordingly. Having a television emerged as an important representation of rise in social status, visiting homes as guests turned into watching television sessions, especially for the broadcasts between seven at evening and midnight (Tunç, 2001; Serim, 2007).

With the beginning of advertising on state television in mid-70s and the introduction of broadcast in color (Öncü, 2010), consumption practices and identity creation via

consumption began to be visualized in the mind of the society more clearly. Advertisements which were once just an audio stimulus of catchy sentences turned into vivid images and by the power of images, eventually they merged into the everyday life (Tunç, 2001). Advertising not only made the text the object of the image but also transformed a whole culture to a capital to be used in the marketing of the goods, to an endless bulk of quotations (Gürbilek, 2009). With the liberalization in the 80s, advertising industry regarded as one of the headers of Turkey's integration to global markets with the partnership alliances (Öncü, 2010). Feeding from the global world, media also played an important role in creating of the new urban identities by promoting the values of the higher social classes (Yağlı, 2006); especially urban executives of business life (Bali, 2009). The transition experienced in consumption practices from meeting the needs to consumption of the signs and symbols also changed the type of advertising; lifestyle advertising that reaches the emotions of the audience rather than their rational minds and uses stereotypes rather than prototypes became popular (Yavuz, 2004). Therefore, a transition from a literary culture to a visual culture was experienced in Turkish culture (Kahraman, 2007); the images excessively expanded the borders of written and spoken text.

Liberal approach of 80s also affected both the notion and name of the channel focused on communicating information to public; the structure which was once called 'press', began to be called as 'media' (Bali, 2009). This transformation also affected the industry by the establishment of new business lines and integration to the global markets which caused increase in amount and variety of commodities. This situation boomed service industry as an extension of the increase in the consumption of the 'dematerialized objects' (Slater, 1997) and media as an important part of the service industry in return got its share from the boom and became more powerful. The growth of advertising business in Turkey also affected how society perceived the world; since introducing a good to society is more than just introducing their features but creating an image or realizing a vision along with it. Before this growth, commodities were exhibited in the shop windows and they were hiding the labor in them but with advertising borders of the spectacle society expanded and, press, television and billboards turned into shopping windows (Gürbilek, 2009). Moreover, with the entrance of the foreign goods to the Turkish market, foreign advertising agencies went into partnerships with the Turkish ones, which also caused a transition

in the understanding of advertising; creativity and details turned out to be important (Yavuz, 2006). Advertising put too many images into social circulation in a very short time, new best seller magazines created a newer version of public opinion, a new language for reporting news was developed and shortly, whole culture turned out to be the raw material in order to be used in the marketing of a commodity (Gürbilek, 2009).

In 1990 with the change in the legislation highly supported by Özal, private commercial television channels began broadcasting in Turkey (Serim, 2007). At first, they used foreign satellites to beam over Turkey in order to overcome the restrictions of the government over the television channels. The commercial television stations usually broadcasted entertainment programs and spared limited time for local and global affairs (Alpay, 2010). The competition between the commercial channels to maximize audience and advertising share did not reflect on the range or quality of the programs positively (Öncü, 2010).



Figure 3.13 Newspaper article introducing first private television channel, 1990¹³

For instance, without any governmental control Magic Box, the first private channel, broadcasted a game show which gave an automatic washing machine as the biggest prize, had sexual connoted commercials saying “Macit, give me an automobile”¹⁴

¹³ www.gecmisgazete.com

¹⁴Original Turkish text: “Macit, otomobillendir beni.”

and “I want that, I want that”¹⁵ (Serim, 2007; p.254). Television audiences of the time were not accustomed to watch or hear such texts from the screens of state funded TRT at the time and even this show and these commercials exemplified the liberalization of society and media of the time. As a result, between 1990 and 1993 ten percent of the market share of state funded TRT declined by means of advertising and audience (Öncü, 2010). The mediums of advertising in the beginning of the 70s increased from black and white state controlled television, a few daily newspapers, three or five magazines and limited numbers of cinema and billboards to numerous commercial television channels, cable TV, hundreds of radio channels, videos, posters and billboards, unlimited number of newspapers specialized for different target audiences by the end of the 90s. The advertisements in these mediums could not escape from the changes experienced in economy, politics and society, thus the most underlined theme of the advertisements emerged as individualism, secrecy of private life, importance and necessity of wellbeing, etc; that was the result of liberalism (Gürbilek, 2009; Karaca & Papatya, 2011). As Yağlı (2006) stated the products of media cannot be liberated from the conjuncture that they are born into. Thus, 1990 was significant by marking the ending of the monopoly of TRT and the beginning of the changes in the narration forms of transmitting any kind of messages to public (Saktanber, 2002; Kahraman, 2007; Alpay, 2010).

As the power of image increased in social life, media was affected from this situation. Newspaper circulation dropped in direct correlation to the expanded reach of the television. Research of PIAR-Gallup shows that 70% of adult population of 1990 never read newspapers and this percentage escalated to 79.9% in women, even 11% of the remaining part stated that they only look at the papers (Öncü, 2010). Moreover, the percentages of ownership of colored television in 1991 shows the replacement of information channels from newspapers to television. 60% of total population of 11 million possessed colored television and this percentage rose up to 99% in metropolitan centers (Öncü, 2010). These situations led newspapers to conduct new marketing tactics such as conducting lottery campaigns and give away campaigns via exchange of a collection of coupons. The promotions varied from cars and television sets to toothpastes or full sets of encyclopedias (Alpay, 2010; Öncü,

¹⁵Original Turkish text: “Onu istiyorum, onu istiyorum.”

2010). As the informative aspect of media was shaded by the marketing tactics of newspapers that also reinforced the commodity oriented life practices.

Television texts are polysemic because they provide visual, verbal, aural, discursive and narrative signifying units and they present the cultural associated discourses better than the printed media (Hartley, 1983), and they increase the impact and the effect of the messages coded in advertisements (Dyer, 1982). Television's being for the eye and the ear of the audience and being one of the most common household appliances makes it the most effective type of mass media. Television commercials are broadcasted over and over and its repetitive feature helps to generate, reproduce and strengthen the effects of the discourses of advertisements in society (Zeybekoğlu Dündar, 2012). The study conducted by Özdemir (2010) shows that television commercials (64%) arouse interest more than advertisements of other mass communication mediums. So it can be said that television increases these effects of commercials incrementally.



Figure 3.14 A newspaper article titled “*Modern poison: Television*” from 1994 (Ahıska & Yenal, 2006)

Keeping in mind the popularity of television in Turkey, and the density of exposed ‘real’ messages via television and thus advertisements; their effects on society are worth attention. Thus, when the audience come across mottos such as “that is

reality”¹⁶ or “you’ve watched the facts”¹⁷ in media products, those must be approached with a critical mind; if they were a section from the real life or a fictional production of realities (Yağlı, 2006; p.10). Since signs are the building blocks of media products, the realities of media are produced with the representations of the realities (Kahraman, 2007). Thus, the necessity of the critical approach to the advertisements is needed in this sense.

¹⁶Original Turkish text: “İşte gerçek budur.”

¹⁷Original Turkish text: “Gerçekleri izlediniz.”

CHAPTER 4

METHODOLOGY

In this chapter the methods adapted for the analyses conducted during the doctoral study, the reasons behind the selection of these methods and the selection of the sample will be explained.

4.1 Research Design

Television commercials are selected for the doctoral research owing to their high capacity of containing various codes. These rich codes are valuable for the research to understand the circumstances of the time and changes experienced during the time period of the doctoral study. Moreover, television's being for the eye and the ear of the audience and being one of the most common household appliances makes it the most effective type of mass media.

As the sample of the study it was decided to use the commercials that are produced in Turkey for Turkish society, not the adapted versions of foreign commercials; since it is believed that they would reflect the circumstances of the country in a better way. Unfortunately, during the doctoral study several attempts to attain the commercials from the corporations and the agencies failed. The only available data were in the web archive¹⁸ of the Cristal Apple Awards and some online video sites, such as Youtube or Vimeo. However, the commercials in video sites had no information about their time of production. Thus, it was decided to use the archive of Crystal Apple's reliable data.

Crystal Apple has been given annually by Turkish Association of Advertising Agencies to advertising campaigns of Turkey based agencies since 1989. The aim of the competition, as it is stated in its regulations¹⁹, is to promote creative, authentic and honest approaches of the employees and employers of the industry. The main criteria of the award are creativity and originality in the concept of the advertisement,

¹⁸ http://www.kristalelma.org.tr/arsiv_yil.asp

¹⁹ <http://www.kristalelma.org.tr/yonetmelik.html>

success in transmitting the message to the target audience and quality of the production. It is given in several categories comprising both the mediums like press, television or outdoor advertising, and various types of product or service.

For the doctoral research it is decided to analyze the commercials of products that are the subjects of industrial design, such as automotive, black goods, white goods, electronics, small home appliances, sanitary ware, etc.; and reached 286 commercials awarded between 1989 and 2012.

Since television commercials are selected as sample in the study, semiotic analysis is selected as the main research method. It is considered to be the most suitable method to reveal the messages of commercials when advertising is regarded to be a system of social communication. However, the excessive number of the commercials in the sample led the researcher to conduct primary analyses.

As Leiss et al. (2009) stated, two major methodologies used in the study of advertising are semiotics and content analysis. In their article which compares these two methodologies, they mention that these methods cover each other's weaknesses and combination of them works well in the study of advertising. Semiotic analysis' first weakness is depending too much on the abilities of the individual researcher, thus failing in reliability issues of the study. Second, since it is based on individual readings of advertisements it is not possible to present quantified results and overall insights of generated meanings with a large number of samples. Lastly, it is not successful for all kinds of advertisements. Sample should be selected carefully to illustrate the researcher's points. The statements at the end of the research should be underlined to be valid for only the selected sample and should not have the implication to be suitable for all kinds of advertisements (Leiss et al., 2009). Content analysis is suitable to analyze large amount of advertisements and present quantified results more than individual impressions. On the other hand, it comes short in revealing the connotative meanings coded with multiple layers in modern advertising (Leiss et al., 2009).

Considering the complementary features of these methods, a quantitative content analysis of the commercials is made as the first stage of preliminary research of the doctoral study. The aim of this study was to define the time periods and to narrow down the sample which will be the subject of the semiotic analysis. Besides, the

results of the content analysis revealed some patterns about the users, product types and the used environments in the commercials.

After the quantitative content analysis, a qualitative content analysis was made with a smaller sample to get a better understanding about the defined user and his/her interaction with the product. This method is also selected because it is considered as a step between content analysis and semiotic analysis with its in-between features. Qualitative content analysis can be made with a smaller sample than quantitative content analysis, but not that small to be the sample of a semiotic analysis. Moreover, this method reveals more cultural connotations from commercials than the qualitative content analysis; however, these are not enough to continue with this method throughout the doctoral study.

4.2 Methods of the Preliminary Studies

4.2.1 Quantitative Content Analysis

Content analysis was developed after World War I, and began to be used effectively during World War II to measure the truthfulness of messages broadcasted from German radio (Krippendorf, 2004). Lasswell (2008) mentioned this technique about analyzing the messages of mass communication and try to discover what is said, by whom and what effects does it have on whom. His contemporary Kaplan (2008, p.77) defined content analysis as “the statistical semantics of political discourse” and underlined the differences of content analysis and semiotics. According to him, content analysis deals with the semantic features of signs, is interested in political discourse and searches for the statistical formulations of empirical problems; whereas semiotics is concerned with pragmatic characters besides their semantic features, is interested in all kinds of discourses where signs may function and is directed towards logical analysis. As a research method, content analysis was based on a basic communication model and sometimes referred as manifest content back then (White & Marsh, 2006).

Krippendorf (2004, p. 18) defines content analysis as a research technique “for making replicable and valid inferences from texts to the context of their use”. He refers to text as a means for something for somebody, generated by somebody to mean something for somebody else and suggests that these meanings should be

overlooked and should not let to corrupt the reason of text's existence in the first place.

Content analysis defined by its features of being systematic, objective, quantitative by other researchers (Holsti, 1968 in Berg, 2009; Walizer and Wienir, 1979 in Gunter 2009; Merten, 1995 in Gunter 2009; Neuendorf, 2002) and they all regard the subject matter of the method as the messages of social communication.

Notwithstanding the background of the researcher, theoretical framework of the study or research questions; the study is conducted on texts and these texts can be all sorts of articles, interviews, visuals, etc. (Bos and Tarnati, 1999; Berg, 2009).

According to Krippendorff (2004), content analysis has three distinctive features: (a) It is an empirically grounded method which is descriptive about the process, presumed about the intent, looking for valid knowledge about the meaning of the data. (b) It goes beyond the traditional notions of symbols, contents and intents of the former communication cycle and regards content as “the what of communication, an entity that authors think they *enter* into messages and *ship* to remote receivers, who *remove* it *for what it is* and henceforth share it among others” (p.xix). (c) It is forced to develop its own methodology which enables researchers to design, perform, communicate, repeat and critically assess their analysis.

Neuendorf (2002) presents the procedures of a typical content analysis (Figure 4.1). White and Marsh (2006) basically defined their steps similar however they interchange the fourth and fifth steps which are sampling and coding. These steps should be strictly followed during conducting the research (Rose, 2001) at least in qualitative content analysis to keep it replicable (White & Marsh, 2006). The first step, hypothesis, should be derived from constructed theories or praxis, personal expertise or experience and former research (Krippendorff, 2004). Sample should be defined systematically and randomly (Rose, 2001). Coding schemes, which attach descriptive layers to text (Rose, 2001) and define variables and values, must be done by the analysts and shared with coders to assure reliability and consistency among them (Krippendorff, 2004). While presenting the results, only the important frequencies should be given by referring to the hypothesis or framework of the research (Rose, 2001).

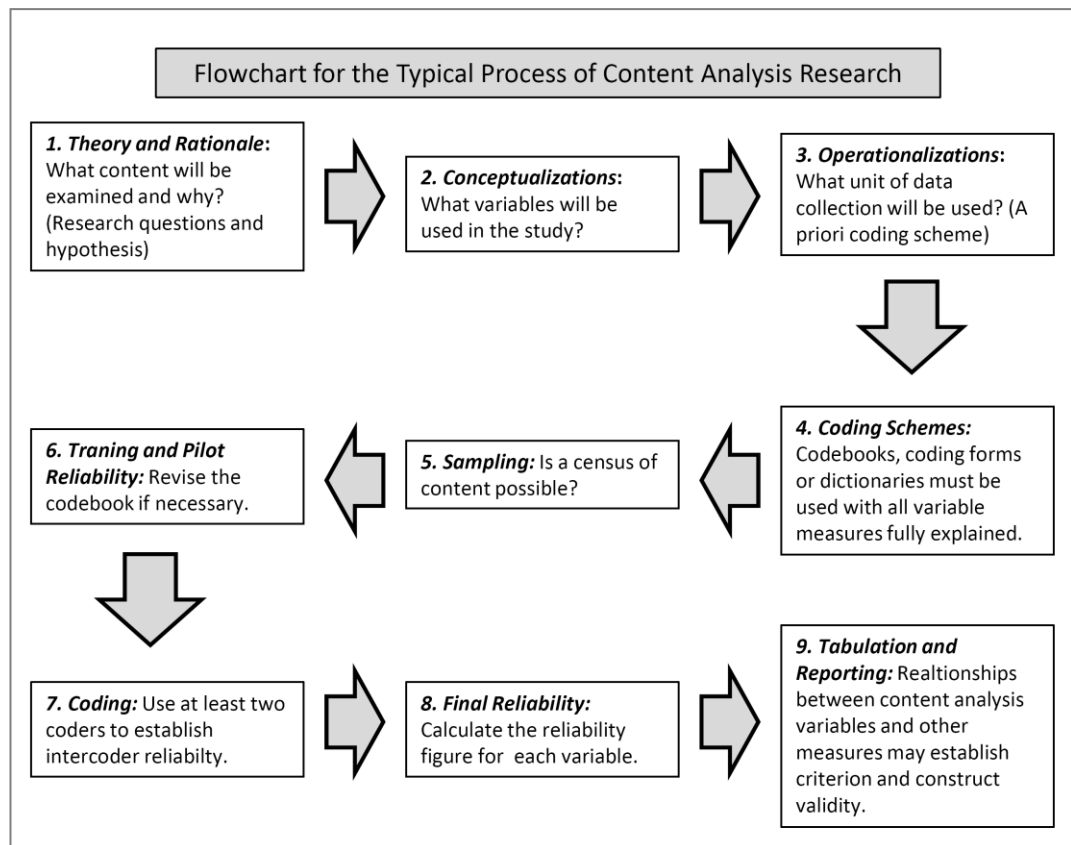


Figure 4.1 Flowchart for the typical process of content analysis research
(Adapted from Neuendorf, 2002)

Content analysis might be a useful tool if the aim of the study is to analyze a process that lasts long and reflects trends in a society (Babbie, 1989 in Berg, 2009). For example, in their study Tse et al. (1989) studied people's desire for contemporary consumer objects and societies became part of a consumer world by making a longitudinal and cross cultural content analysis of printed advertisements of Hong Kong, PRC and Taiwan.

Content analysis is mentioned to be disadvantageous by some scholars. Rose (2001) mentioned it to be about analyzing frequencies of visual elements of a defined sample to reach replicable and valid results. She adds that this method is not suitable for visuals and it disregards their production and viewing properties, and cultural significance. However, if the coding of images is handled carefully, content analysis then may refer to cultural meaning of images and it is placed on qualitative and quantitative borderline (Rose, 2001). According to Griffiths and Chandler (1998) content analysis comes with the risk of reductive assumptions about the interpretation of the content by the receiving audience. However, if such a risk is overcome, the method of content analysis provides useful data for dealing with

statistically significant differences among samples of comparative and/or complex studies.

There are several limitations of content analysis. However there is also a consensus among the scholars who address those limitations. When dealing with considerably large and complex data sets, content analysis provides useful tools for making such data sets scientifically manageable.

4.2.1.1 Application of the Method in the Preliminary Research

The total number of commercials that are awarded with Crystal Apple was 286 between years 1989 and 2012, however some commercials are excluded from the sample since either films were unavailable (12) or they were animations (3). There are commercials of consumer goods like socks, paints, GSM operators, photographic films, etc. and they are excluded from the sample since they are not directly related with industrial design (53). The total number of commercials is 218 in the sample.

In the content analysis of visual representations of commercials it is aimed:

- to narrow down the number of the commercials that are going to be the subject of the semiotic analysis which is going to be conducted as the main study,
- to understand if the people in the commercial are defined as the user of the product,
- to understand the effect of the gender and the age of the *defined users*²⁰,
- to have an opinion about the social class of the user defined in the commercial,
- to understand the density of the relationship / interaction between the user and the product,
- to understand the relation between the environment and the product,
- to understand the underlined aspects of the product in the commercial,
- to generate general opinion on the time periods' begin and end dates.

²⁰ The term *defined user* refers to the characters that are represented as the users of the advertised products in the commercials.

Categories of content analysis are decided according to the research questions. Variables and values (Appendix A) are defined after making a pilot study of 20 commercials. There are 4 categories in the analysis, which are the user, product, environment and commercial. The variables of the user category are determined to understand and define the user of the product. Understanding the way of representing the user in the commercials is one of the main concerns of the study. This way of representation holds much information about the user of the product. Determining the pattern of the defined users and changes in those patterns through the years is important for the study. To reach this information, 8 variables are determined. First, it is aimed to understand if there is any defined user for the product in the commercial. Then, how this user is represented in the commercial, its gender, age, social class and occupational status are defined. The mood and changes in the mood of the user are considered to be important such as, whether the user is happy with the product or not. Finding out the changes in the intensity of the interaction between the user and the product is another concern of this study. Moreover, the underlined features of the product and determining the changes in this trend are important. Thus, the next category is labeled as the product that is advertised. First, it is aimed to understand the intensity of the interaction between the product and the user. Then, showing the products in a realistic way or not is considered to be important after the pilot study; since, the way of representing the products, shows the general characteristic of the commercial. At last, the underlined features of the product and their effect on user are questioned. The third category is the environment, in which the additional characters of the commercial other than the user and the placement of the product and its whereabouts are studied. The last category is the commercial in general. In this category the main emphasis of the commercial is searched. A screenshot from the process of analysis can be found in Appendix B.

4.2.2 Qualitative Content Analysis

To overcome the shortcomings of the quantitative content analysis, such as being insufficient for making cultural reading, as mentioned above; qualitative content analysis is selected as method in the second stage of preliminary research of the study. Qualitative content analysis is generated from a humanistic tradition and it is inductive (White & Marsh, 2006). It may also aim to prove a hypothesis like in quantitative content analysis, but this is not its main purpose. Moreover, it also deals

with textual material like quantitative content analysis and this material can be all sorts of documents. While doing qualitative content analysis the researcher goes through the text to find concepts and patterns (White & Marsh, 2006). Qualitative content analysis' inductive category development procedure can be seen in Figure 4.2. It is basically about preparation of standards based on theoretical background and research questions, and following these standards to make step by step conclusions of reasoning (Mayring, 2000). To do so, researcher tags and notes the key phrases which correspond to the research questions and tries not to miss similarities, unexpected but important points, alternative perspectives and oppositional standpoints (White & Marsh, 2006).

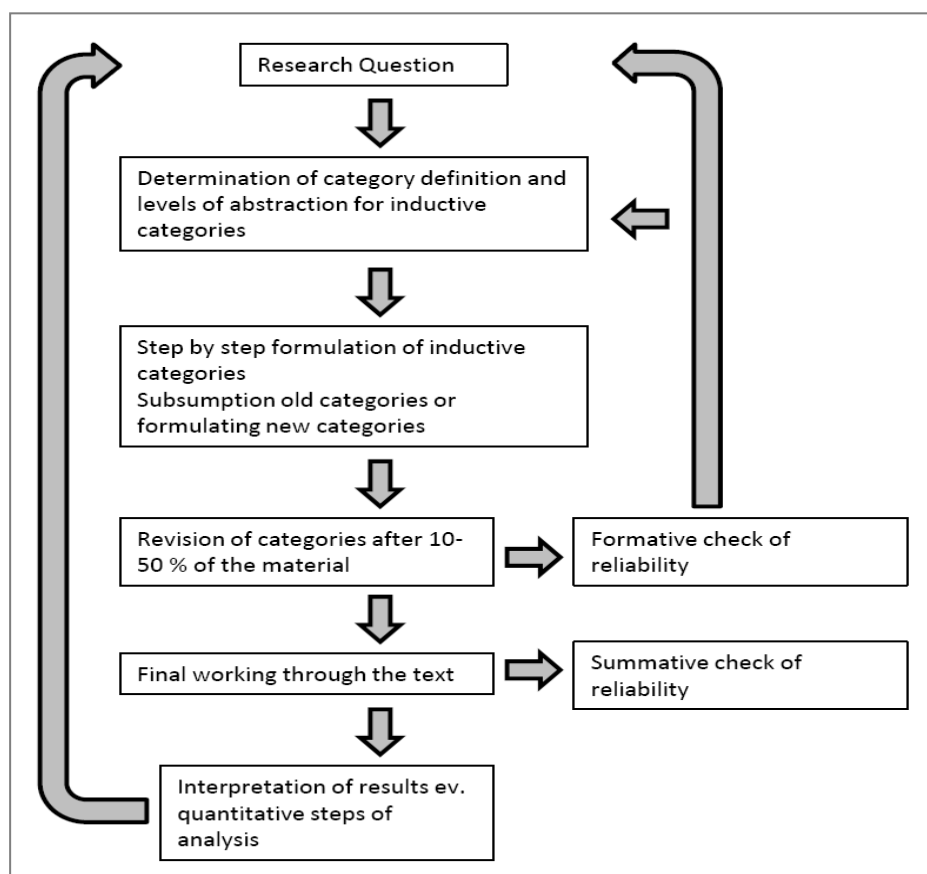


Figure 4.2 Step model of inductive category development
(Adapted from Mayring, 2000).

4.2.2.1 Application of the Method in the Preliminary Research

To get a better understanding of the interaction between the user and the products, a qualitative content analysis is done. For the study, sample is narrowed down. The commercials which are without the user or without the product are excluded from the

sample. Also, the commercials that belong to the same series are excluded too. Thus, 134 commercials are subjected to the study.

A spreadsheet is prepared for the research, which includes date of production, notes about users and category of product (Appendix C). The notes about users are taken as the commercials are watched. They are about the density of the user product relationship and if the defined users of the product make explanations about the usage of the product. Later this data is analyzed and narrowed down to clusters and each commercial is labeled with one of these clusters.

4.3 Semiotic Analysis

Semiotics is a science that deals with the meanings of the signs. It originates with the intention of diagnosing diseases from the symptoms and dates two thousand years back, in Greece (Sebeok, 2001; Berger, 2010). However, the breakthrough in semiotics was made by Ferdinand de Saussure and Charles Sanders Peirce in 20th century. As a linguistic, Saussure (1966) defines sign as the combination of a sound-image (signifier) and a concept (signified) and underlines that the relation between these are arbitrary. He defined two ways to organize signs into codes. First one is paradigm which is a set of signs from which the one to be used is chosen, and second is syntagm which is the message into which the chosen signs are combined.

However, “he emphasized the text, not the way it interacts with the cultural and personal experience of the user, nor the way that the conventions in the text interact with the conventions experienced and expected by the user” (Fiske, 1999, p. 85).

Peirce (1960), on the other hand, defines signs as something that refers to something other than itself (object) and something that has an effect in the mind of the receiver (interpretant) and defined three categories for it: iconic, indexical and symbolic according to the relationship between the sign and its referent. An iconic sign has a resemblance relationship with its referent; an indexical sign has a causal relationship with its referent and a symbolic sign has a conventional or arbitrary relationship with its referent.

Saussure’s follower Barthes (1980), who made an important contribution to analyzing signs, developed a systematic model which can be used to analyze the negotiating and interactive idea of meaning, named two orders of signification. First is denotation which is the literal, clear meaning of a phenomenon. Second is

connotation which is the second order meaning attached to that phenomenon and reveals itself when it meets the interpreter and his/her cultural codes.

This classification is an analytic one that helps the researcher to distinguish concepts of a sign and reach the ideology behind it, because there are no purely denotative signs in a representation (Hall, 2006). This is because a representation, an image, even an iconic one, has other signifieds / meanings than the real object of the image itself. Barthes' (1991) analysis of the cover of Paris Match magazine in his book *Mythologies* is a good example for understanding denotational and connotational analysis. In this example he presents the denotative and connotative meanings, thus the ideologies and myths behind the image of a young black French soldier, saluting his flag.

Table 4.1 Comparison of connotation and denotation (Berger, 2005; p.17)

Connotation	Denotation
Figurative	Literal
Signified(s)	Signifier(s)
Inferred	Obvious
Suggests meanings	Describes
Realm of myth	Realm of existence

The researcher tries to reveal dominant or preferred meanings (Hall, 2006), myths (Barthes, 1991) and referent systems (Williamson, 1978) of an image in the connotational analysis. These different terms used by different researchers refer to the social, economic, cultural, political and ideological codes that bridge the signs to the greater ideologies in a society (Hall, 2006).

Semiotics offers analytic tools to understand how a single image works in relation to broader systems of meaning (Rose, 2001). Macnamara (2003) underlines that semiotic analysis, as a qualitative one, helps the researcher understand the deeper meanings and interpretations. Although its scientific reliability is questionable in comparison with content analysis, which produces reliable findings, semiotic analysis is a better tool to reach the meaning which is the goal of analyzing media content (Macnamara, 2003). Advertisements are the specific combination of signs, made for promoting consumption of a particular product (Heiligmann & Shields,

2005). These signs are arranged with the help of the cultural codes to create meaning. These codes should be familiar to the viewer to close the communication loop.

4.3.1 Application of the Method in the Research

After the preliminary studies, it is decided to select commercials from two main product categories; automotive and white goods. The previous content analysis study showed that these categories are differentiated with both their defined user in terms of gender and their environment. In white goods commercials the defined user is usually female and the commercials take place in indoors. However, automotive category commercials are targeted at male users and they mostly use outdoors as environment. This differentiation of categories enriched the outcomes of the analysis. Another criterion for the selected commercials is the presence and the effectiveness of the user in the commercials. Moreover, the production dates of the commercials are considered in order to present the circumstances of the time period in a homogenous way. However, as it is stated the main sample of the research consists of the commercials from the archives of the Crystal Apple Awards, which began to be given in 1989. To broaden the time period of the doctoral research, commercials that are broadcasted before 1989 are added to the sample of the semiotic research. Two commercials are included to the sample of white goods commercials and one commercial to the automobile category. The remaining ones are selected from the sample of the preliminary studies. In total 12 white goods commercials and 12 automobile commercials are subjected to semiotic analyses.

Williamson (1978) suggests that advertising is a tool for ideologies and semiotics as a science helps researchers to analyze these ideologies in detail. Television commercials are more complicated than the print advertisements, since they contain narrative structures, dialogues, music, different shots and editing techniques, etc. (Berger, 2011). This complex composition requires a more structured and organized way of analysis. For a structured analysis of commercials, which reveals the denotative and connotative meaning attached to them, Berger (2011, pp.168) suggests a list of questions (Appendix D). This list covers detailed questions related with the synopsis of the commercial, the characters, the narrator, the environment, props, color, lighting, sounds, type of shots, editing techniques, intertextual references, depended beliefs and myths; and social connotations respectively. He

underlined that the analysis may not cover answers for every single question, however the more questions answered the more comprehensive analysis would be offered for the selected commercial.

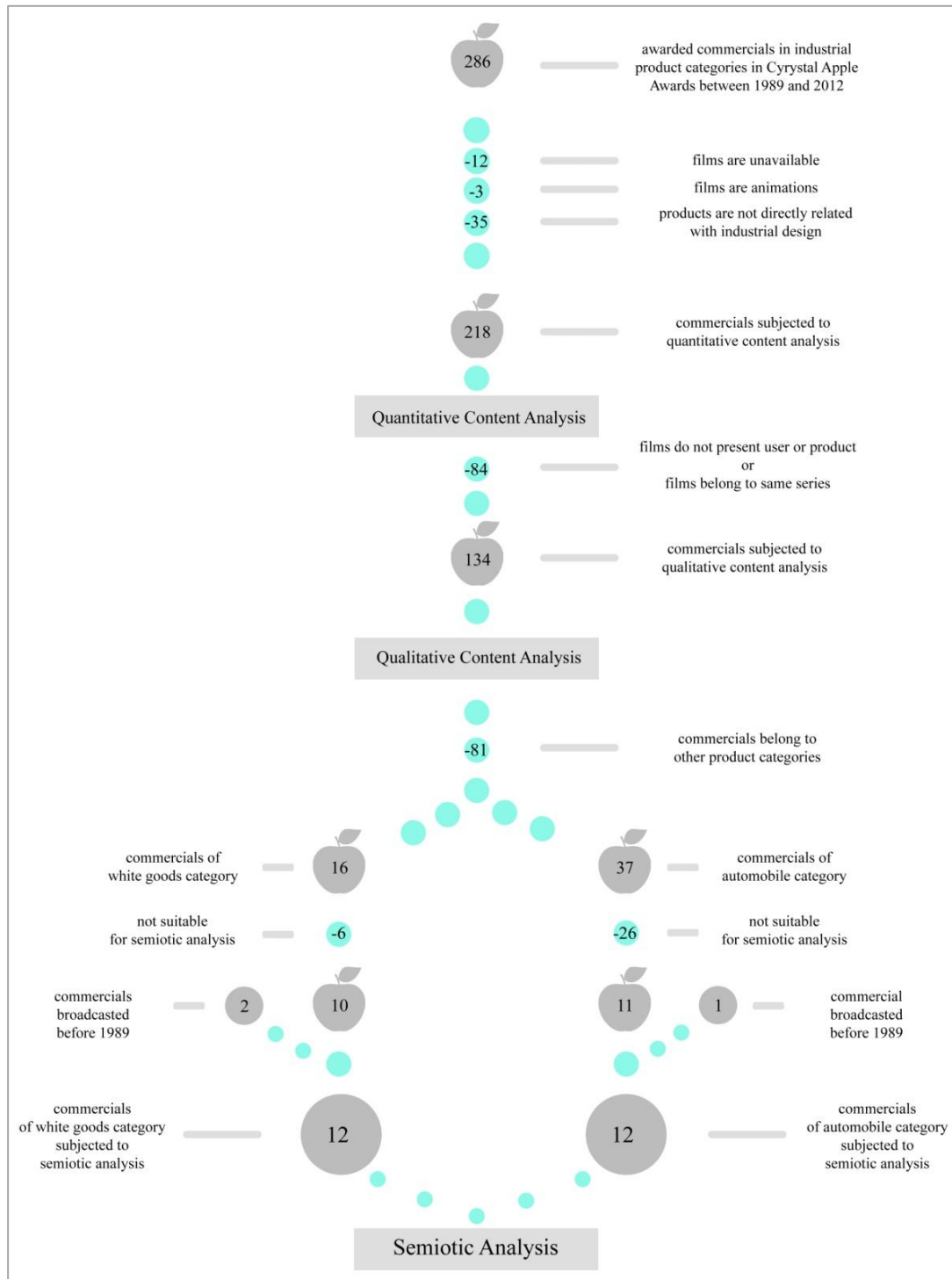


Figure 4.3 Elimination process of the sample

The semiotic analysis of the commercials will be presented in three main parts (Figure 4.4). First one is an image made of collection of snapshots of the

commercial. These snapshots are taken at the important points of the advertisement to present the advertisement as well as possible to the reader. The second one is a table dedicated to the audio references of the commercial, both presents the translated and the original speech of the narrator and the characters in the commercial. The last one is the connotational analysis of the commercials. The questions of Berger (2011) led the researcher while making the connotational analysis of the selected commercials. However, some of these questions, especially which are about the production technique of the commercials are not in the scope of the doctoral study. Moreover, it is decided to answer the questions one by one would harm the flow of the text. Thus, while presenting the analysis of commercials in the study, following Berger's (2011) list of questions, the synopsis of the commercial will be followed by the detailed analysis of characters. Then, the environment of the commercial and the advertised product's underlined features will be given. Lastly, comments made on social and cultural references will be discussed.

4.4. Discussions on the Outcomes of the Semiotic Analysis

To generate a grounded discussion, semiotic analysis of each commercial was subjected to a filter according to the research questions (Figure 4.4). Each analysis examined separately to extract the prominent statements in them (Appendix E). These statements from now on will be labeled as discourses, since they comprise a large spectrum of sayings, varying from sentences to myths. Moreover, it is believed that advertisements create discourses for the society and recreate discourses existing in the society as a part of cultural production and social communication. Within the process, these discourses allocated under predefined subcategories, which are lifestyle, product, gender. These subcategories are defined according to the scope of the research questions. Later, affinity diagrams are prepared for each subcategory to see the emerging patterns clearly. In these diagrams themes emerged according to the clustering of the similarities between discourses, and the discourses are organized considering the broadcast time of the commercials. The themes are named after this process. In Chapter 6, discussions will be presented under these themes.

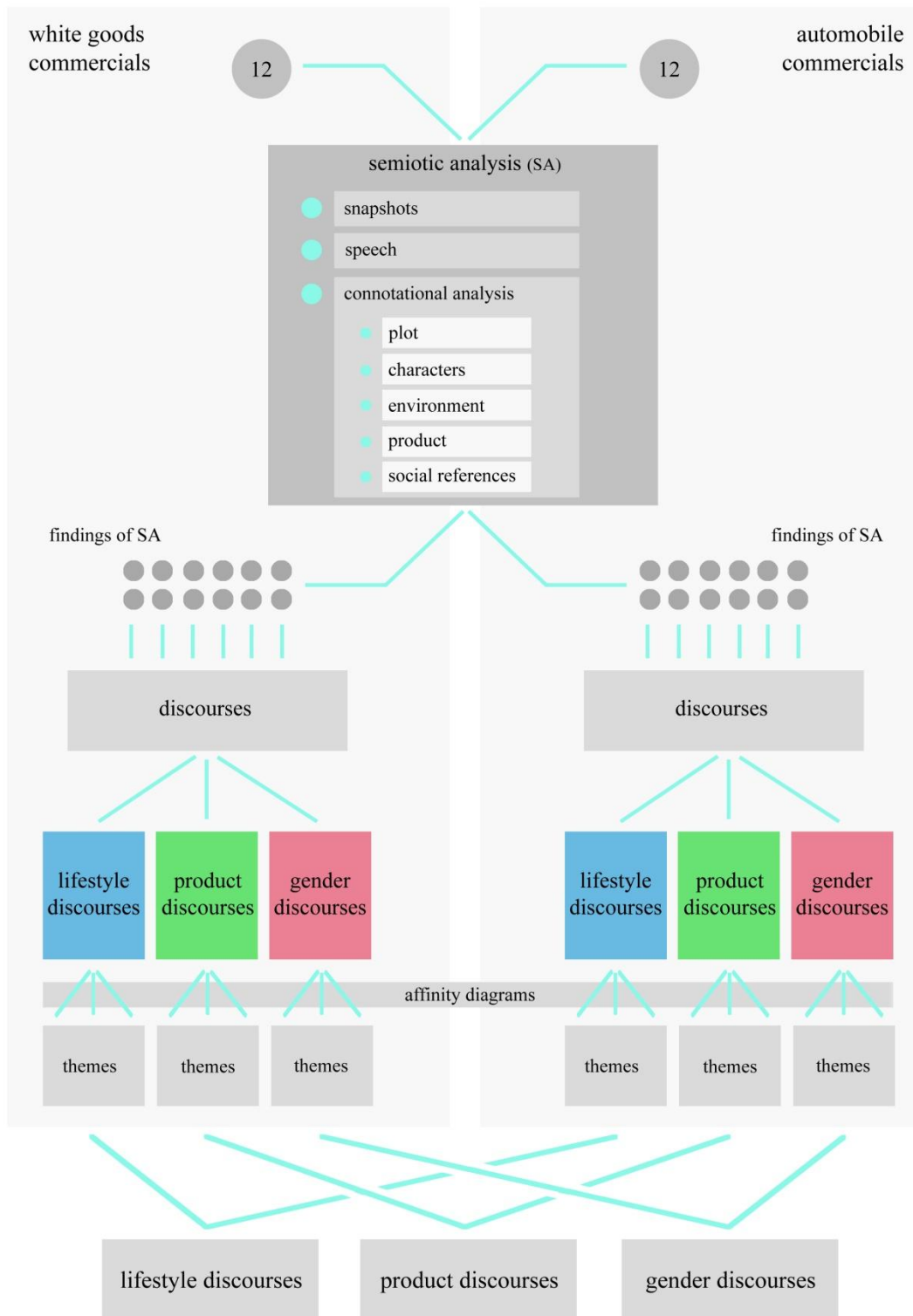


Figure 4.4 The process of semiotic analysis and discussions

CHAPTER 5

ANALYSES AND FINDINGS

In this chapter, findings resulting from the analyses conducted during the doctoral study will be explained. First, the findings of the quantitative content analysis will be explained; it will be followed by the qualitative content analysis. Then the semiotic analysis of the selected commercials will be given as the main research findings. In this last part, first, the white goods commercials then the automotive commercials will take place.

5.1 Findings of Quantitative Content Analysis

Before beginning the content analysis, the sample gathered from achieve of Crystal Apple Awards is categorized. These categories are decided as automotive, black goods, white goods, home decoration, electronics, small home appliances, semi durable consumer goods, sanitary ware, construction materials, cooling and heating goods, and sports equipments. The product types in these categories can be seen on Table 5.1. This categorization is made by the researcher according to the products, after realizing that the categorization of Crystal Apple Awards is not consistent every year.

Table 5.1 Categories and product types of the sample

Categories	Product Types in the Categories
automotive	automobile, commercial vehicle, tire
black goods	television, stereo
white goods	refrigerator, washing machine, dishwasher, stove
home decoration	furniture, carpet
electronics	personal computer, laptop, cell phone, cash till
small home appliances	iron, vacuum cleaner, tea maker, sewing machine, food processor
semi durable consumer goods	tableware, cooking pot, lighter, etc.
sanitary ware	faucet, sanitary ware
construction materials	pipes, profiles, etc
cooling and heating goods	water heater, air conditioner, central heating boiler
sports equipment	bicycle

In Figure 5.1 the distribution of the commercials in the sample according to their product type can be seen.

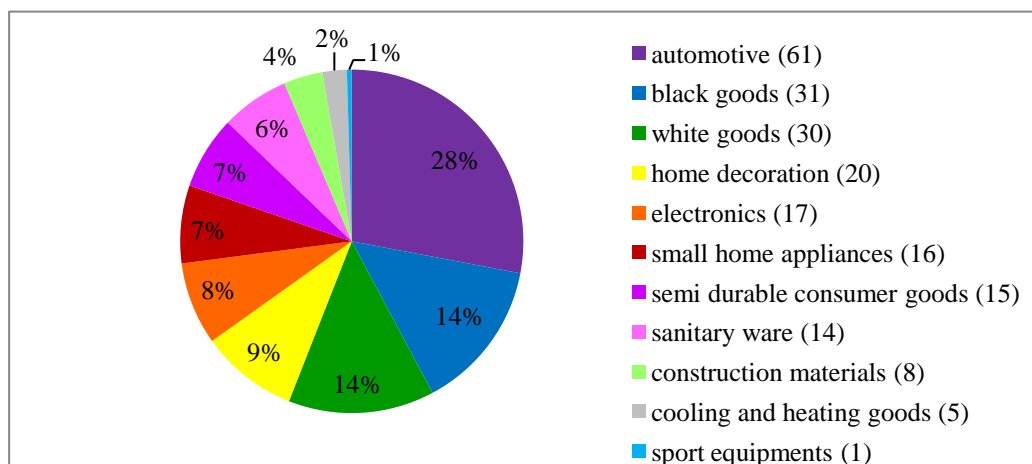


Figure 5.1 Product types and their distribution in the sample

This sample also distributes differently according to years (Table 5.2).

Table 5.2 Distribution of commercials according to years

year	1989	1990	1991	1992	1993
number of commercials	13	12	12	13	9
year	1994	1995	1996	1997	1998
number of commercials	14	9	9	8	11
year	1999	2000	2001	2002	2003
number of commercials	7	4	5	6	10
year	2004	2005	2006	2007	2008
number of commercials	9	8	15	6	11
year	2009	2010	2011	2012	
number of commercials	4	5	11	7	

The distribution of the number of the commercials in each product category according to 5 year time periods can be seen in Figure 5.2. It is visible that some product types lost their importance, even vanishes from the chart. However, automotive is always the most popular category and keeps its weight every time period. Black goods commercials lose their weight in every time period. Commercials of white goods products increase between 2004 and 2008.

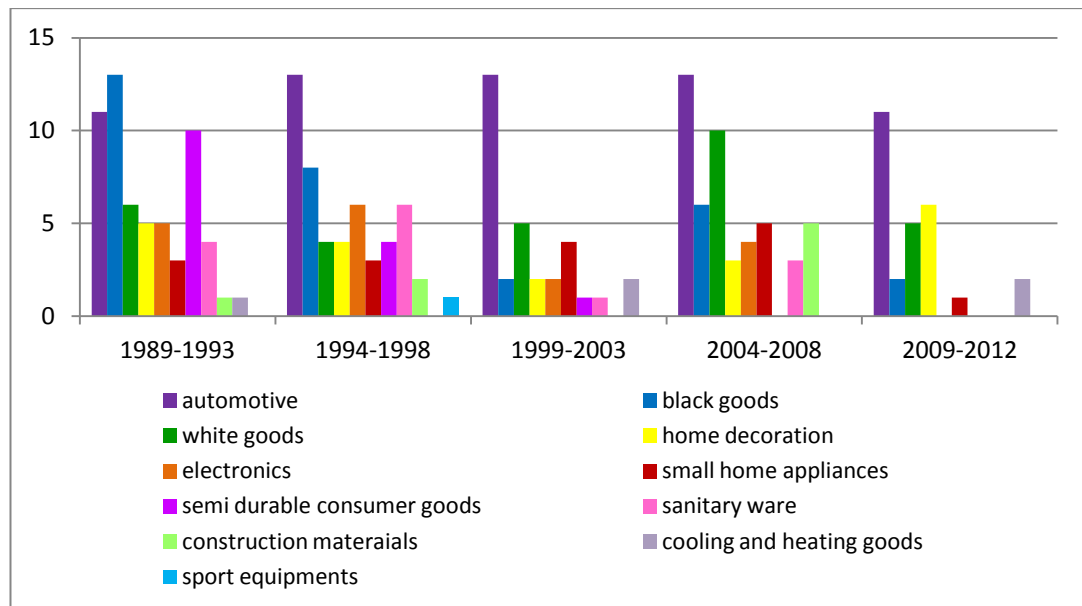


Figure 5.2 Number of commercials and their product types according to 5 year time periods²¹

An unbalanced distribution of the gender is observable in the sample. In the commercials 381 people are visible and 228 of them are defined as the users of the advertised product. 62% of the defined users are male (Figure 5.3).

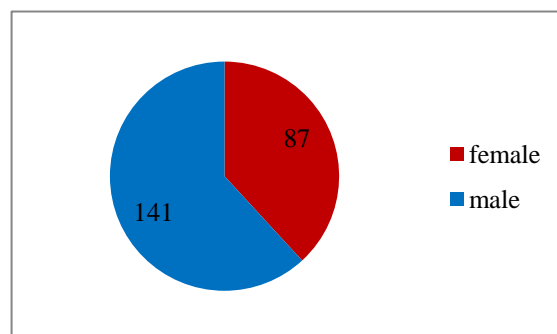


Figure 5.3 Gender distribution

Gender distribution also changes between the product categories. Women are mostly defined as the user in white goods and small home appliances commercials, whereas men are dominant in automotive, black goods, electronics and construction materials categories (Figure 5.4).

²¹ The last time period is four years long

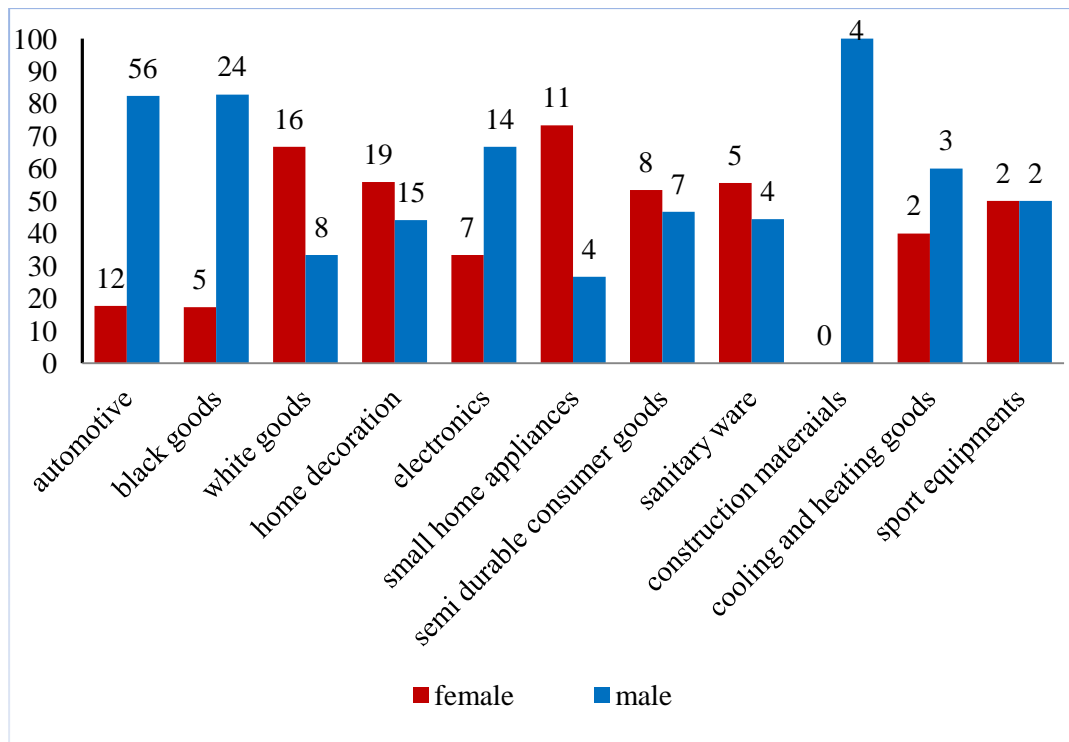


Figure 5.4 Gender distribution according to product types

Young adults (47%) who are followed by adults (31%) and children (12%) are mostly defined as the user in the commercials (Figure 5.5). Age of the users cannot be defined in some cases because in these commercials they are represented with limbs in close up shots.

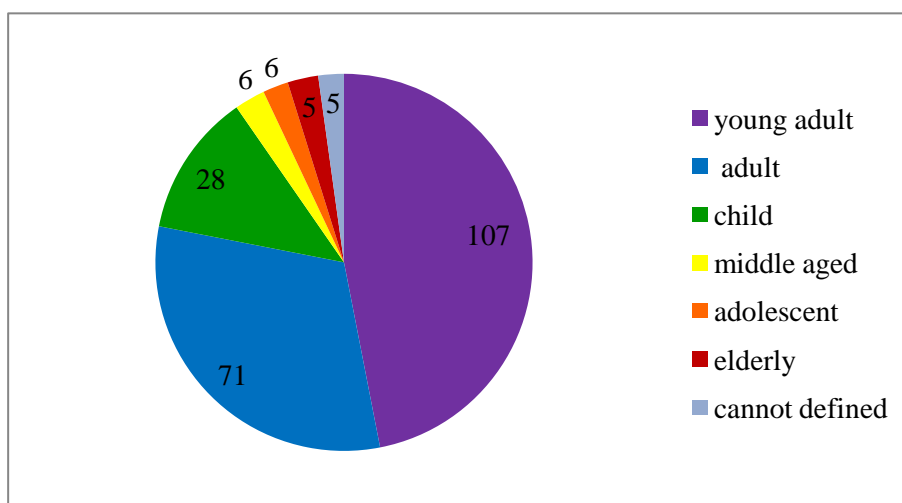


Figure 5.5 Age group of the defined users

Young adults are most dominantly defined as the user in automotive, white goods, electronics, home appliances, sanitary ware and sports equipment. Children are mostly used in black goods and home decoration categories (Figure 5.6).

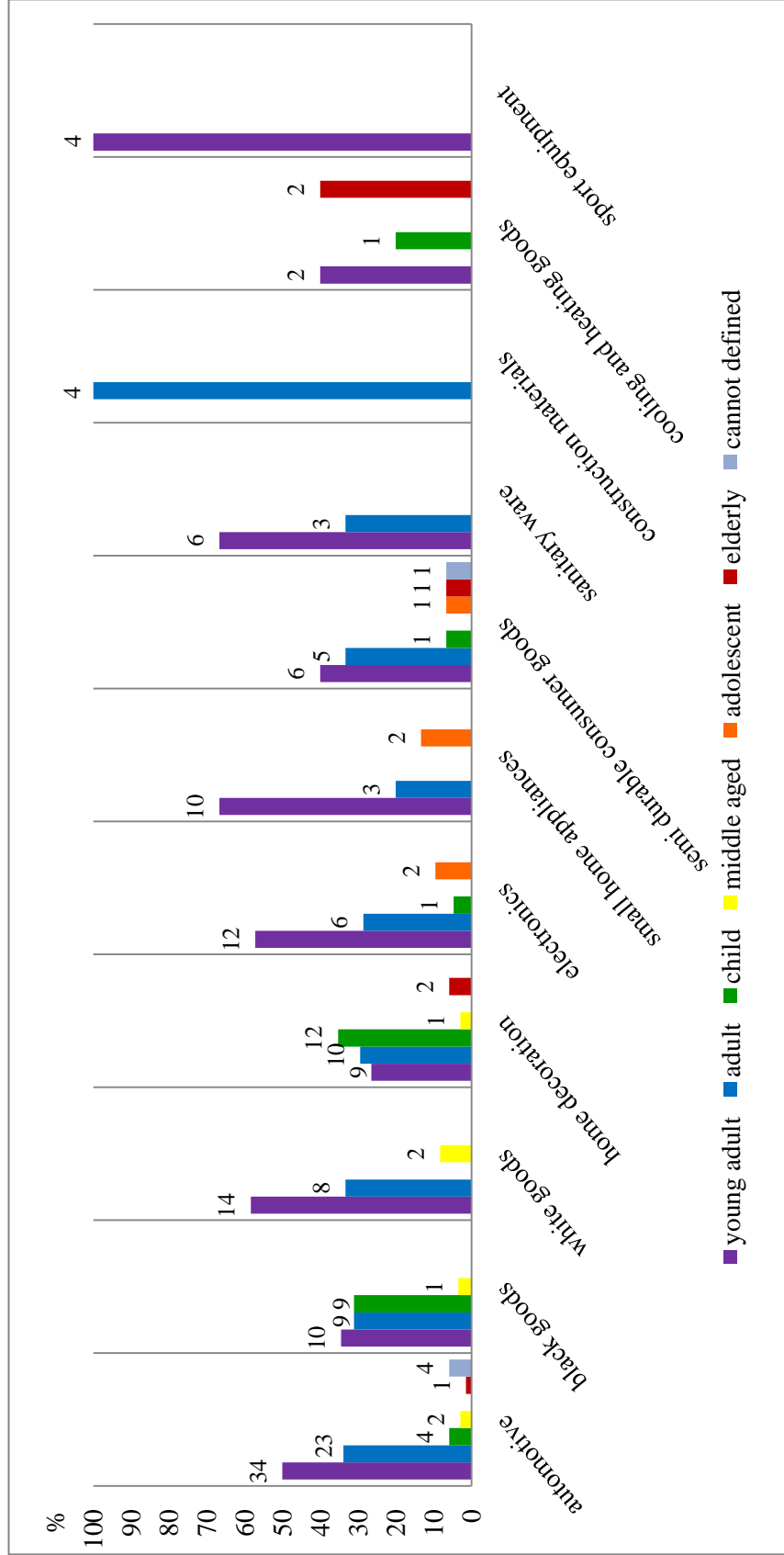


Figure 5.6 Distribution of age groups to product types

In the commercials, users are usually represented as they belong to upper and upper middle classes regardless of product types (Figure 5.7). Only in construction materials category the users belong to working class, not surprisingly because they represent the professionals who are using these materials.

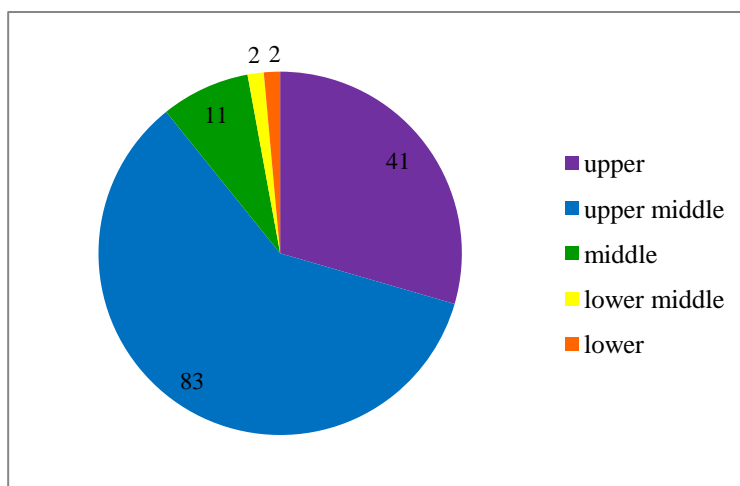


Figure 5.7 Social classes of the defined users

Users are generally presented while they are using the product in the commercials (118 out of 218). In Figure 5.8, the type of user-product interaction is given according to the product categories. In this table, “no information” refers to that either *no user* or *no product* shown in the commercial. This is the second common fact about the commercials considering product user interaction.

The density of interaction between the user and product according to the years presents a wavy chart (Figure 5.9). Between years 1989 and 1993 defined users are mostly shown while they are using the product. However, between 1994 and 2003 the interaction between user and product fades out and products or users begin to disappear from the commercials. The reason behind this might be the decrease in number or disappearance of some product types, such as black goods, home decoration, sanitary ware which mostly represents the user in interaction with the product, from the sample. This tendency continues till 2008 and after that, using the advertised product in commercials increases and in 2012 this tendency reaches its peak point.

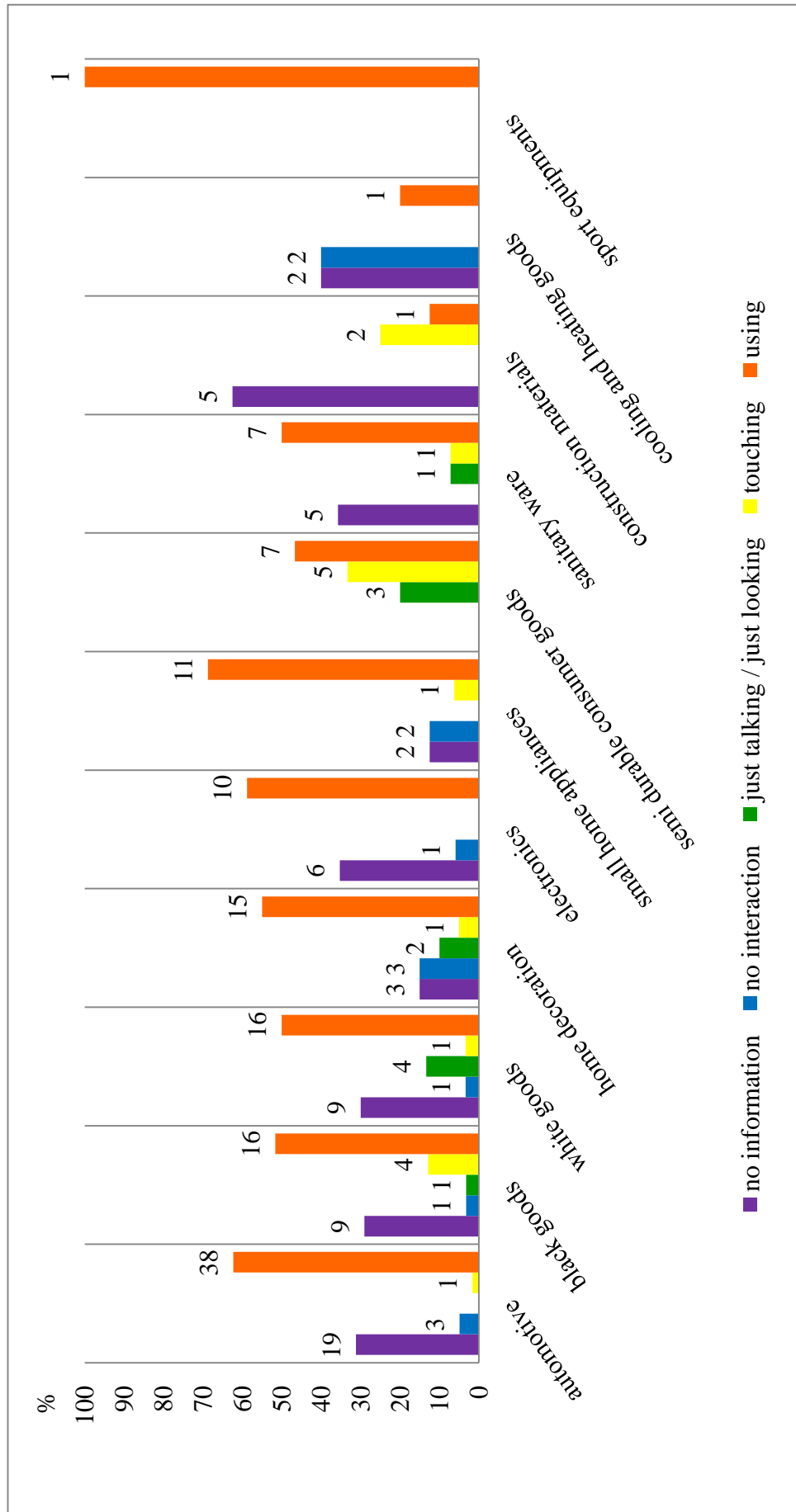


Figure 5.8 User-product interactions according to the product types

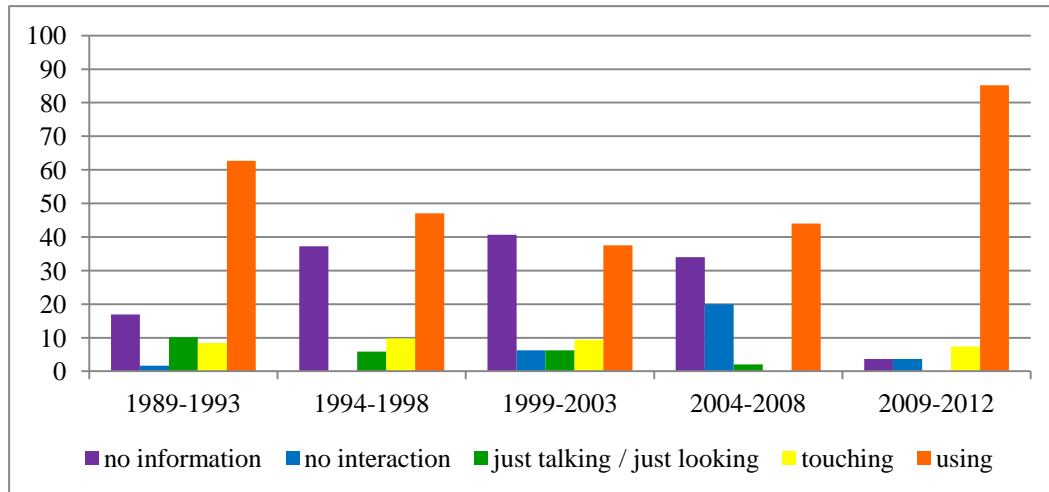


Figure 5.9 User-product interactions according to 5 year time periods²²

Within the quantitative analysis research the values of underlined features of the advertised products are defined as *function*, *aesthetic*, *price*, *technology*, '*design*', *ergonomy*, *eco-friendly*, *innovative*, *sales figure* and *emotional attachment*.

Commercials underlining functional features of the advertised products do not lose their significance for 24 years (1989-2012); although they go into a decline as time passes. However, emotional attachment took part more frequently especially in recent years. It can be said emotional attachment filled the part that functionality lost in time. Technology and being designed reached its peak point in around 2000. Innovation is an important subject through all the years, but mostly between 1994 and 1998. Emphasis on economic benefits of the products is visible after 1996 and keeps its position after that. Aesthetics is another feature of products mentioned in the commercials and its importance stayed stable in these years (Figure 5.10).

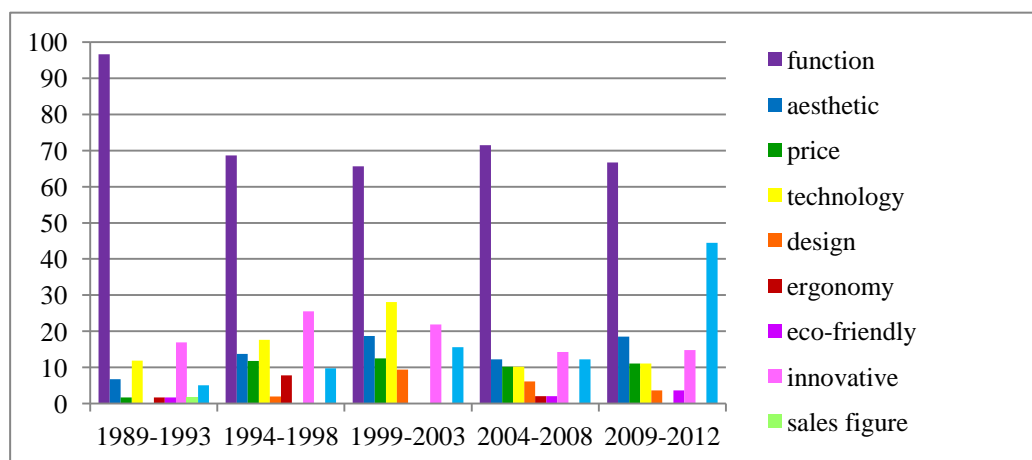


Figure 5.10 Underlined product features according to 5 year time periods²³

²² The last time period is four years long

As it can be seen in Figure 5.11, functionality also gets the credit when we rearrange the chart according to the product categories. However, in some product categories some features turn out to be more popular. For example, aesthetics is mentioned often in home decoration and sanitary ware products and followed by automotive and semi durable consumer goods. Technology is underlined in black goods, electronics, white goods and cooling-heating products, respectively. Innovation is important in these categories, but also in automotive. Ergonomic features of the products were emphasized in sanitary ware, home decoration and electronics. Economic benefits are important for cooling and heating goods (Figure 5.11).

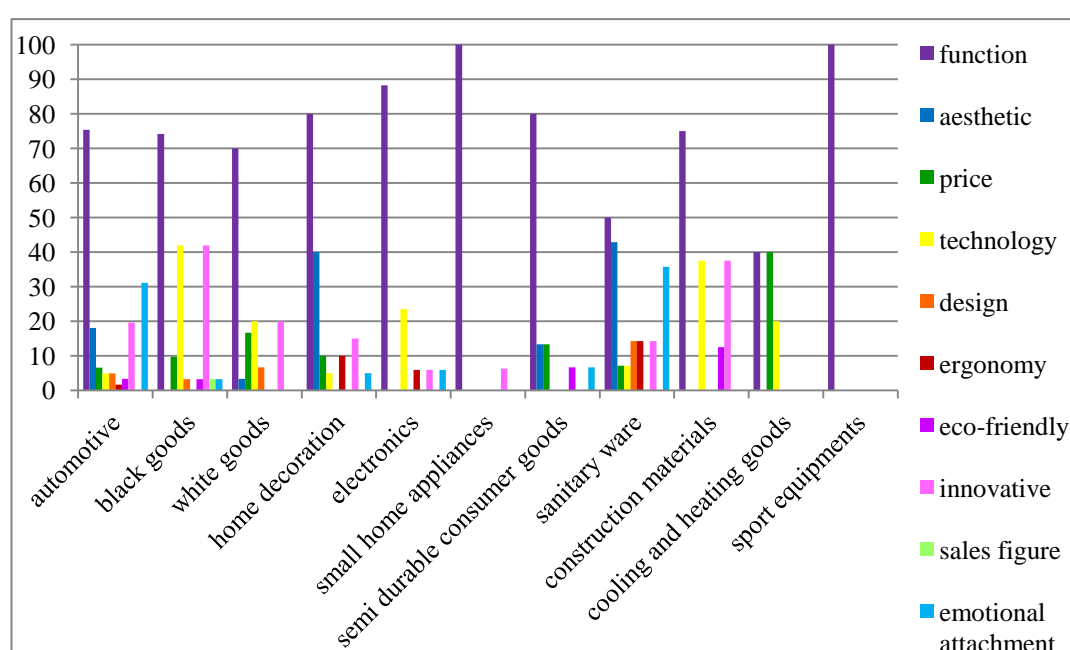


Figure 5.11 Underlined product features according to product types

The way of presenting the product and its environment is also important for the research. The explanation of the values of the environment category can be found in Table 5.3.

Figure 5.14, about the placement of the product, shows the patterns of product placement in its environment according to the years. As it can be seen in the chart, the product cannot be seen in some commercials. Mostly, it is the case between years 1994 and 2003. Products are usually shown in use in their proper environment in the commercials. This trend becomes more popular in recent years. Second popular case is placing the product in a plain background and to give no information regarding the

²³ The last time period is four years long

usage of the product. In the previous years, the commercial only consists of showing the product in a plain background and giving information about it verbally or with graphics. However in recent years, the story of the commercial becomes more important and the product is shown at the end of the commercial on a plain background (2004-12). Presenting the product while in use in a non-proper place is the third popular trend. This is the case when the commercial has an unrealistic story. For example, to underline the product's technology and innovative features the commercial may use space as an environment (Figure 5.14)

Table 5.3 Explanation of the values of environment category

No product	The advertised product cannot be seen in the commercial
Static representation without any other clues	The product stands in front of a plain background and there is no explanation regarding the usage of the product
Static representation in its proper place	The product stands in its environment, there is no explanation regarding the usage of the product
Static representation in a non-proper place	The product is presented in a irrelevant place and there is no explanation regarding the usage of the product
Represented while in use in its proper place	The product is presented while it is used by the defined user in its environment
Represented while in use in a non-proper place	The product is presented while it is used by the defined user in an irrelevant environment

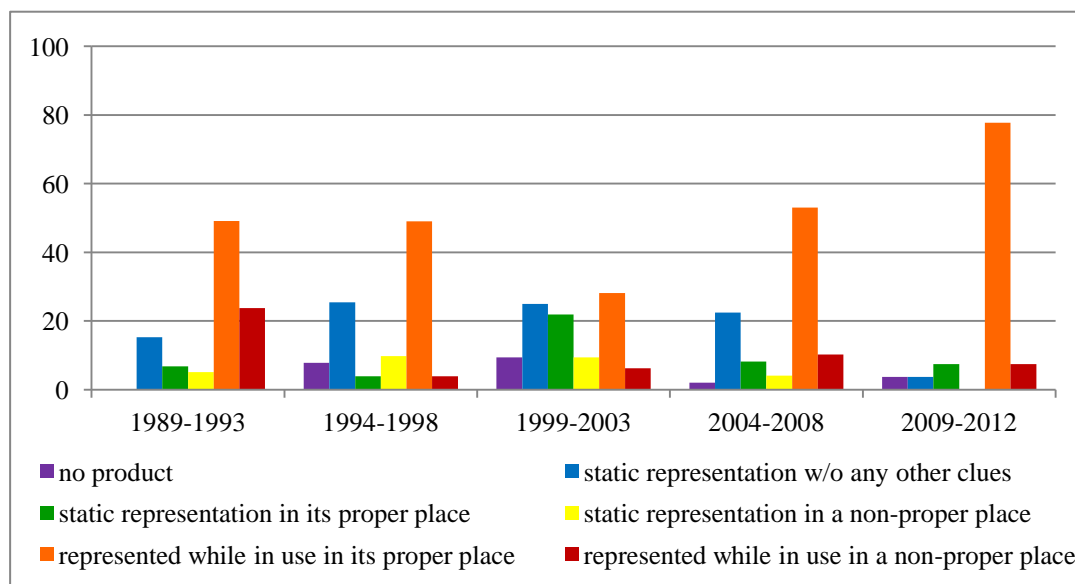


Figure 5.12 Environment in which the product is placed according to 5 year time periods²⁴

²⁴ The last time period is four years long

5.1.1 General Findings of Quantitative Content Analysis

In the context of the PhD study this research is carried out to decide on the sample of the further research, namely semiotic analysis of the commercials. However, this research was not sufficient to narrow down the number of commercials for sample of the next study. Nevertheless, it provides enough knowledge to see some patterns of the current sample.

The results of the study present us that the main characters of the commercials are men. Although they are replaced with women in white goods and small home appliances, they are almost 2/3 of the people defined as users in the commercials. Women are defined as the users of domestic products that are mostly related with housework; whereas men are the users of the automotive category and technology related products which are mostly the products of leisure activities.

Young adults are almost half of the defined users. It is believed that the reason behind this tendency is related with their being the target group. They are the target because they give purchase decision by themselves, they need most of the products as new home makers, they begin to earn money and in need of showing off their income, etc. Children are mostly shown in home decoration commercials, because the users of this category are families. They are also represented as the users of black goods with their futuristic references. They represent technology and innovation lovers in these commercials.

The users are defined as they belong to upper or upper middle class mostly in the commercials. This is a common tactic of advertisers. They show the products as they belong to a better social class to upgrade their features and make the potential consumers emulate the represented characters.

Products are mostly shown while they are in use. However, in this study the intensity of user-product interaction is not clear enough. Moreover, in almost 30% of the commercials either product or user is missing. This is the main reason of the second study. First, the sample is decreased in number by removing the commercials without any user or product; second the intensity of usage is analyzed better in the qualitative content analysis.

Function is the most important feature of the products in the commercials. Emotional attachment increases its importance in recent years and creating an emotional bond between user and the product is more popular.

Static representation of products without giving any other clues is popular in very early and latest commercials. However, the reasoning is different from each other. In the early ones, products are presented on a plain background all along the commercial and the information about them is given not with the story, but verbally or graphically. In these years, the products are considerably new for the market and individuals. They are idolized, and isolated from any human interaction. However, in time these products emerged as an inevitable part of daily lives. Therefore, in recent years, the features of the products are given in the plot of the commercial, but the product is still shown in front of a plain background at the end. This is because the advertisers want the audience to see the advertised product clearly or to explain the state of art features of the products.

5.2 Findings of Qualitative Content Analysis

The qualitative content analysis is done to look at the use patterns in detail because it is believed that the previous study overlooked them. For the study, the sample of the commercials is reduced to 134. After each commercial was watched, notes were taken about the intensity of the interaction between the user and the product (Appendix C).

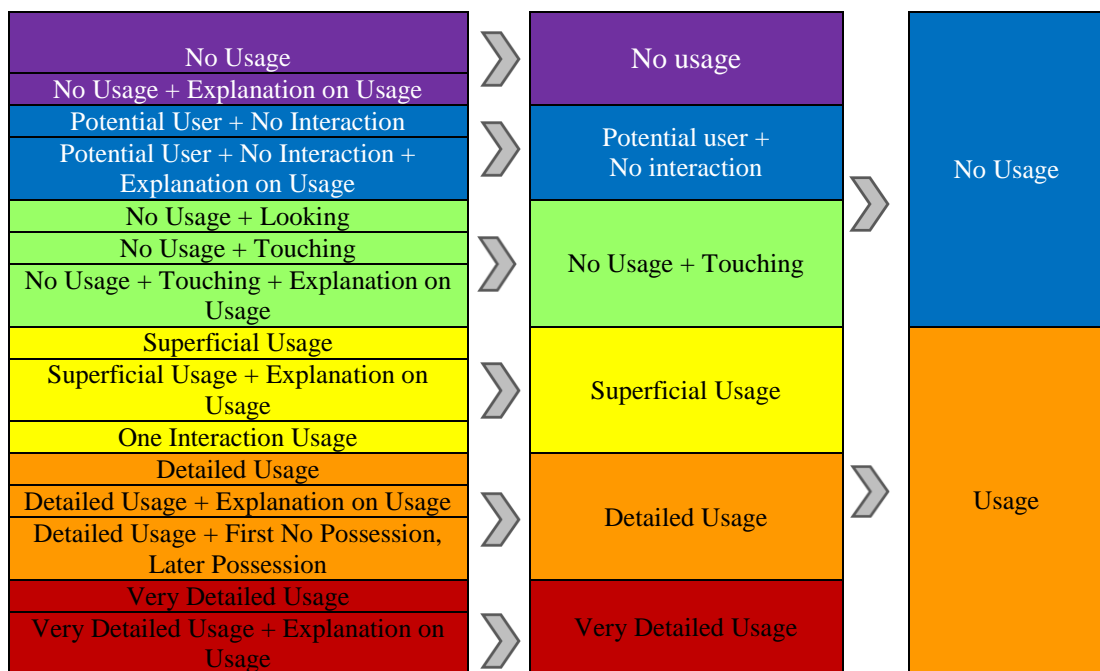
The process ended up with fifteen clusters that corresponded to the levels of the interaction between the user and the product. Table 5.4, shows the clusters and the number of the commercials in these clusters.

Induction is the main method of the study and this method comes from the nature of qualitative content analysis. The intensity of usage in the commercials is analyzed in detail and later clusters are created and combined with each other step by step. First, they are narrowed down to 6 from 15, and later merged into two as no usage and usage (Table 5.5). Moreover, the time line is divided into 5 year time periods in the process.

Table 5.4 Number of commercials in each cluster

Intensity of Usage	Number of Commercials
No Usage	5
No Usage + Explanation on Usage	4
Potential User + No Interaction	3
Potential User + No Interaction + Explanation on Usage	4
No Usage + Looking	1
No Usage + Touching	10
No Usage + Touching + Explanation on Usage	2
Superficial Usage	13
Superficial Usage + Explanation on Usage	5
One Interaction Usage	10
Detailed Usage	40
Detailed Usage + Explanation on Usage	8
Detailed Usage + First No Possession, Later Possession	4
Very Detailed Usage	18
Very Detailed Usage + Explanation on Usage	7
Total Number of Commercials	134

Table 5.5 Induction steps of qualitative content analysis



The graphics of each step of the induction process can be found in the Appendix F. Since it is intended to produce general arguments, only the last step is presented in this section (Figure 5.13).

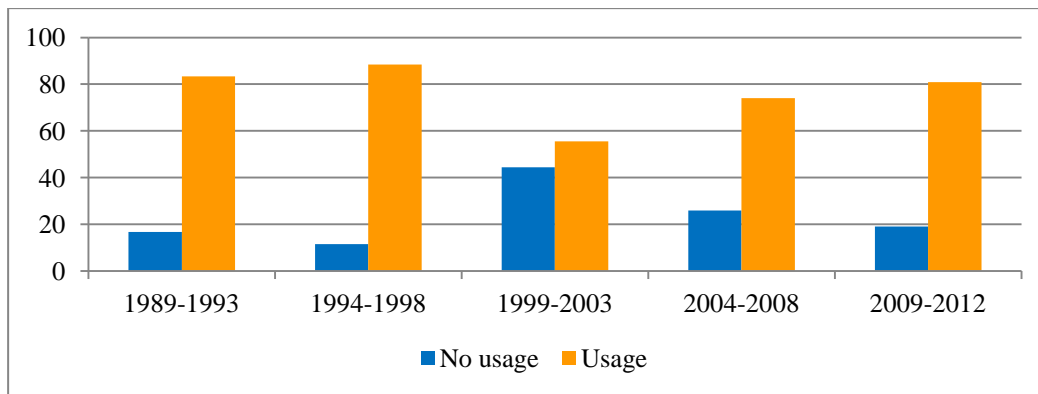


Figure 5.13 Intensity of usage (merged into 2 categories) according to 5-year time periods²⁵

Showing products in use is the major tendency in the commercials through the years. However, the relation between no usage and usage categories radically approach each other between years 1999 and 2003. Therefore, we can divide the chart into three parts according to the years; namely 1989-1998, 1999-2003, and 2004-2012.

From 1989 to 1998 it can be seen that using the products in detail and explaining their usage is important. Commercials are more informative about the usage of the products and every step of the usage scenario is shown in the commercials. The reason behind this tendency is the desire to introduce new products in market in detail. Because either their technology or the product as a whole is new to consumers and they need explanation.

In years between 1999 and 2003 products are usually displayed without an intense usage. In this ten-years period products and users are usually presented separately. It is believed that in this ten years period, the advertised products became part of everyday life and ad men do not feel the necessity of explaining their usage to the audience. The plots of the commercials are designed to bring out not the usage scenario but other qualities of the products in this period.

After 2008, the products again begin to be presented in detail to the audience. This shows that audiences need extra information about the advertised product after 2008. As technology develops, products are equipped with new features that individuals are not familiar with. Thus advertisers feel obliged to underline these state-of-the-art features of the products to audience.

²⁵ The last time period is four years long

5.3 Findings of Semiotic Analysis

The doctoral dissertation focuses on a specific time period of Turkey between 1980 and 2012. Beginning of this period is defined as 1980, not only because of the earliest examples of commercials are dated back to beginning of the 80s, but also a dramatic cultural shift was experienced in the society.

Neoliberal economic decisions of governments after 1980 affected lifestyles, consumption patterns and interaction between social classes in the society. As Gürbilek states (2009), dualities were experienced in the culture. On the one hand, there were ongoing restraints on freedoms as the extension of the 1980 military coup, on the other hand new types of liberties by means of consumption and lifestyle practices were served to the society as a result of neoliberal economic policies.

Within this environment where individualization was cherished, concept of private life was redefined. Postponed personal desires, sexuality, exposal of once labeled as private and moreover, encouragement to mention these aloud transformed private life to an area of representation. Thus, the language of public and private interacted with and evolved each other. This new language was performed via all kinds of media.

Furthermore, urban areas were transformed into metropolises by the mass migration from rural to urban. The ‘real’ inhabitants of the cities, who are considered as the successful representatives of ‘modern’ Turkish citizen image, and the ‘new comers’, who were neglected in the creation of ‘modern’ Turkey, created poles in the society (Gürbilek, 2009). Although these people defined their identities as opposed to ‘the other’, they affected each other. Their intersection in the urban area enriched daily life and affected the approach of ‘being cultivated’ which was once defined around the concept of being modern and therefore highly credited before. The encounter of these groups in the city center changed their perception of each other in time.

Although the rigid understanding of urbanite and rural was dissolved, still each side continued to position themselves in the society within their own values in opposition to the ‘others’.

Moreover, new consumption practices emerged; having the opportunity of choosing among various products was a new concept for Turkish society. Media and advertising reflected the image of wealth composed with these products both to the ‘masses’ and the ‘elites’. They created the illusion of these idealized images and

representations within the reach of everyone. McLuhan (1964, p.210) underlined the fictive perfection in the ads and stated: “Ads are news. What is wrong with them is that they are always good news.” Maybe ads are good news and they are for everyone; but the idealizations in them are not so. Moreover, these representations are the products of the emerging new middle class, to which the creators of these representations, advertisers belong; and they are created in order to fulfill the demands of the producers, namely the members of new middle and upper middle class. Thus, these representations might be under the influence of the ideals of the classes that have the control of creating them. However, as mentioned, advertisements have the influence on every person in the society.

Throughout the processes of conducting semiotic analyses of the commercials and the discussions on the discourses emerged from these analyses, the focus point of the research is these idealized discourses promoted to the society via commercials. At this point the usage of the word ‘modern’ in the following chapters should be mentioned.

Starting from the ideal of the Turkish modernization project; “reaching the level of contemporary civilization”, the words ‘modern’ and ‘contemporary’ are used interchangeably, because they are seen both as a cause and result of each other; being contemporary automatically makes someone modern and vice versa. Therefore, the word modern had/has been defined over and over according to the circumstances of the time period it was used. Even though, it was/is generally used for referring ‘contemporary’, ‘newer’ and ‘appreciated’ phenomenon of the time, it was/is also positioned as oppose to the word ‘traditional’, which generally referred/refers to the ‘older’ and ‘unappreciated’. Thus, within the scope of the doctoral study these words are used considering the circumstances of the defined time period. In this sense, it is important to emphasize that dualities in the discourses emerged from analysis material; commercials. Therefore, the study presents the dualities subjected in the commercials which are also the reflections of the spirit and the discourses of the time.

The main research of the doctoral study is based on the semiotic analysis of television commercials in two categories; white goods and automobile. The selection of the categories is based on their targeted users and the shooting environment of the

commercials. Since the environments in the commercials equip clues about the lifestyle of the defined users they are important for the analysis.

As quantitative content analysis revealed the defined users of the white goods commercials are generally women and indoors are preferred as the environment of these commercials. On the contrary, generally men are defined as users in the automobile commercials and these commercials are shot outdoors. These differences in the categories are considered as complementary for the analysis. Thus, to reach fruitful data about the representation of gender and lifestyles the sample of the semiotic analysis is selected from white goods and automobile commercials.

Table 5.6 Selected commercials for white goods category

Number of the commercial	Brand	Product	Date of Broadcast
1	Arçelik	Washing Machine	1980s
2	Beko	Washing Machine	1987
3	AEG	Oven	1989
4	Beko		1994
5	Bosch	Washing Machine	1999
6	Bosch	Refrigerator	2002
7	Vestel	Refrigerator	2006
8	Arçelik	Washing Machine	2007
9	Profilo	Dishwasher	2008
10	Vestel	Refrigerator	2009
11	Arçelik	Oven	2011
12	Profilo	Dishwasher	2012

Table 5.7 Selected commercials for automobile category

Number of the commercial	Brand	Model	Date of Broadcast
1	Anadol	A2	1970s
2	Ford	Taurus	1989
3	Renault	Spring	1991
4	Renault	Flash and Rainbow	1993
5	Fiat	Tempra	1995
6	Renault	Clio	1996
7	Honda	Civic	1998
8	Nissan	Almera	2002
9	Hyundai	Tucson	2006
10	Volkswagen	Jetta	2007
11	Fiat	Linea	2012
12	Volkswagen	Passat	2012

Another important point considered during the selection was the intensity of the interaction between the product and defined users. Moreover, the broadcast dates of the commercials are considered during the selection and it is made homogenously, as much as possible. Table 5.6 and Table 5.7 show the brand, the advertised product and the broadcast time of the selected commercials in each product category separately.

The analysis of each commercial will be presented in three main parts. First part is the collection of snapshots of the commercial to present a visual data to the reader and second part consists of the transcribed and translated audio data. The last part is dedicated to the connotational analysis of the commercials. In this part the plot of the commercial will be followed by the analysis of the characters in the commercials. Later, the environment and the features of the advertised product will be described respectively. Lastly, socio-cultural references will be discussed.

5.3.1 White Goods Commercials

Semiotic analysis will begin with the white goods commercials. According to the findings of the quantitative content analysis they are mainly differentiated with their defined users' being female and the environment of the commercial being indoors.

5.3.1.1 1980s Arçelik Washing Machine Commercial

In this commercial from 80s, first we see seven rural women that are hand washing the laundry. All movements of the women are synchronized with the lyrics of the song they sing during the commercial. They wear rural clothes; baggy trousers, long skirts and t-shirts made of chintz and head scarves.

In this first part of the commercial, we see a black background behind the women. They are singing the jingle in which they are complaining about the entire process of laundry –rubbing, washing, and wringing– one step after another, and then they get together and open their hands to God and ask to end their misery. After that, the scene changes and we see “Arçelik Şanzımanlı” washing machine in a close up shot. Then the camera zooms out and we see the women come near to the washing machine. Their clothes are changed to skirts and shirts and they are standing in front of a white background. They again raise their arms in the air, however this time with

joy. At the next scene we see a close up shot of the clothes in the washing machine, brand logo, name of the product and informative texts on it. As a last scene we see the women together shaking their heads to the left and right also matching with the lyrics and the movement of the washing machine.



Figure 5.14 Scenes from 1980s Arçelik washing machine commercial

We see seven different women in the commercial. Although none of them is shown using the product in the commercial, we understand that they are defined users of the product. They only stand near the washing machine and sing the jingle. The commercial can be divided into two parts. The first part shows the time period when users do not have the product, and the second part is the time that they have the product. In the first part the clothes they wear makes us think that they belong to a lower social class and they have a rural background. They are defined as housewives who devote themselves to housework but also tired of it.

Table 5.8 Transcribed speeches from Arçelik washing machine commercial

Translated speech ²⁶	Original speech ¹²
<u>Woman #1:</u> ♪ Bend ♪ [Frame 1].	<u>Kadın #1:</u> ♪ Eğil ♪ [Resim 1].
<u>Woman #2:</u> ♪ Wash ♪ [Frame 2].	<u>Kadın #2:</u> ♪ Yıka ♪ [Resim 2].
<u>Woman #3:</u> ♪ Get up ♪ [Frame 3].	<u>Kadın #3:</u> ♪ Kalk ♪ [Resim 3].
<u>Woman #4:</u> ♪ Wring ♪ [Frame 4].	<u>Kadın #4:</u> ♪ Sık ♪ [Resim 4].
<u>Woman #5:</u> ♪ Run here ♪ [Frame 5].	<u>Kadın #5:</u> ♪ Oraya koş ♪ [Resim 5].
<u>Woman #6:</u> ♪ Run there. ♪	<u>Kadın #6:</u> ♪ Buraya koş. ♪
<u>Choir:</u> ♪ Rub, rub, rub, rub, rub ♪ [Frame 7; 8].	<u>Koro:</u> ♪ Çitile, çitile, çitile, çitile, çitile ♪ [Resim 7; 8].
<u>Choir:</u> ♪ Let this misery over ♪ [Frame 9].	<u>Koro:</u> ♪ Bitsin artık bu çile ♪ [Resim 9].
<u>Narrator:</u> With Şanzımanlı Arçelik, only 11000 mothly payments [Frame 10; 11; 12].	<u>Anlatıcı:</u> Şanzımanlı Arçelik’le, sadece 11000 lira taksitle [Resim 10; 11; 12].
<u>Choir:</u> ♪ This is life ♪ [Frame 13]!	<u>Koro:</u> ♪ Hayat bu işte ♪ [Resim 13]!
<u>Narrator:</u> Şanzımanlı Arçelik [Frame 14].	<u>Anlatıcı:</u> Şanzımanlı Arçelik [Resim 14].
<u>Choir:</u> ♪ One to the right, one to the left ♪ [Frame 15; 16].	<u>Koro:</u> ♪ Bir sağa, bir sola ♪ [Resim 15; 16].
<u>Choir:</u> ♪ One to the right, one to the left, one to the right, one to the left ♪ [Frame 17].	<u>Koro:</u> ♪ Bir sağa, bir sola, bir sağa, bir sola ♪ [Resim 17].

It is seen from their faces that they have difficult times while doing the laundry without a washing machine. The matching lyrics of the jingle also underline these difficulties. In the second part of the commercial, which is after the product is shown in to the audience, the women’s clothes are changed. They wear skirts, blouses, and high heels; even one of them wears a suit. They wear make-up and their hair is done. They look classy like business women. After the product is shown in the scene, we see that suddenly appearance and social status of the women, and environment are upgraded to better conditions.

²⁶ The symbol ♪ refers that the speech is a melodically one like a jingle.

In the first part of the commercial, the environment is a black infinite background and it changes to a white one in the second part of it. We see characters and the product on this background. This is a studio environment and does not refer to any place real.

The product is shown at the beginning of the second part of the commercial with a close up shot. The graphics added on it underline payment offers. The only feature of the product mentioned in the commercial is its being with transmission, even its name means ‘with transmission’ in Turkish. There is no interaction with the user and no clues about the usage of the product in the commercial; the defined users are only dancing around it. Considering it is a new product in the market, it seems the commercial misses its original aim, which is to introduce its usage to the audience. However, we can say that, the upgrade in the lifestyle of the defined users is more important than the function of the washing machine.

The commercial basically underlines the ease that the product will bring to the users lives. The product is defined as the solution to the problems that housewives come across during laundry. However, it promises other things besides an easier laundry process. Having the washing machine will ‘end their misery’. In this commercial, we see the modern – traditional conflict clearly. Especially after 80s the living areas of rural and urban people began to intersect in the metropolitan areas. This situation caused new consumption and identity signifiers for the urbanites who define themselves as opposed to the ‘other’. Hence, having a rural background, living in the outskirts of the cities, wearing baggy trousers and headscarves, dealing with laundry for a whole day were derogatory and represented being miserable according to the discourse of 80s, since they were closely related with being from rural areas and having traditional background. However, urban life standards, business clothes, being part of the social life, taking care of yourself, having spare time were defined as the ‘should have’s of 80s. In order to be modern contemporary urbanite, individualism must be cherished. In this commercial the perception is shifted by the changes of clothes and adaptation to the fashion norms of the time. As Schudson (1989) stated, fashion, comparing to other consumption patterns, is the most practical and best way to present identity. Clothes’ being an affective sign system and shortcut way of presenting identity is a proper feature of it in the rapid urban life. It is an element of creating and recreating oneself over and over again (Slater, 1997). This

situation is obvious in this commercial; changing the clothes, pretty much changed everything about these women. They suddenly upgrade in the social strata, get educated, professionally employed and most importantly they become ‘modern’.

5.3.1.2 1987 Beko Washing Machine Commercial

This commercial comes out with its jingle. The plot of the commercial is matching with the lyrics of the jingle and it reflects exactly the same things to the screen that are mentioned in the lyrics. It starts with a close up shot of feet of a woman who is lying in front of several washing machines. The camera moves slowly towards the head of the woman while her clothes are changing accordingly the mentioned cloth types in the jingle. Then, we see five women wearing gymnastic clothes which are matching the lyrics about synthetic clothes. They are dancing again in front of the washing machines. After that, there is a close up shot of control buttons while a woman is setting them. We see a famous folk singer who is waving his handkerchief²⁷, when the lyrics are underlining that the user does not need to fill the washing machine completely, she/he can even wash a handkerchief. When the scene changes, we see empty laundry baskets, which are going to be filled in the following scenes, in front of a washing machine placed into a bathroom setting. This situation is opposed to the previous one, and underlines the ability of washing baskets of laundry one after another. After that, we see a baby sleeping in front of a working washing machine when the lyrics underline the quietness feature of the product. The scene changes to the logo of the product. Then, we see the woman shown at the beginning, sitting on a rocking chair and reading newspaper. At that time, the lyrics are about the ease of use of the product. After that, we see a close up shot of the detergent drawer which is closed by a woman who has manicure and red nail polish. When the lyrics are about delicate wash, we see a mother and her daughter filling the tub and standing in front of the washing machine in a bathroom setting. Then, we see a close up shot of program panel followed by the scene of water control buttons. At the end, we see the washing machine and logo of the brand and lastly, the product appeared in the scene.

²⁷ Handkerchief of a folk singer is undetachable part of his/her; in a Turkish folk dance, which people hold hands and stand next to each other and dance, the leading person of the queue holds a handkerchief in her/his empty hand.



Figure 5.15 Scenes from 1987 Beko washing machine commercial

In this commercial, we see women as the users of the product. However, it is not her lifestyle mainly underlined in the commercial; but the literal montage of images that explains the features of the product. The characters in the commercial are used to explain the features of the product more clearly. Thus; women characters are shown as if they are mannequins of different cloth types, the sleeping baby is used to underline the quietness of the product, and the popular folk singer is used because handkerchief is an undetachable part of his performance. The important references about the user are in the scene that shows the woman on the rocking chair.

Table 5.9 Transcribed speeches from Beko washing machine commercial

Translated speech	Original speech
<p><u>Choir:</u> ♪ Patterned [Frame 1], wool [Frame 2], cotton [Frame 3], curtains, ♪</p> <p><u>Choir:</u> ♪ synthetics doesn't matter ♪ [Frame 6; 7],</p> <p><u>Choir:</u> ♪ Bekomatik doesn't feign reluctance ♪ [Frame 8; 9].</p> <p><u>Choir:</u> ♪ Whether a single handkerchief ♪ [Frame 10],</p> <p><u>Choir:</u> ♪ or full baskets ♪ [Frame 11; 12],</p> <p><u>Choir:</u> ♪ Bekomatik washes quietly ♪ [Frame 13],</p> <p><u>Choir:</u> ♪ Bekomatik [Frame 14] washes easily ♪ [Frame 15].</p> <p><u>Choir:</u> ♪ Detergent tray with three partition, Bekomatik ♪ [Frame 16; 17].</p> <p><u>Choir:</u> ♪ delicate wash, Bekomatik ♪ [Frame 18].</p> <p><u>Choir:</u> ♪ several programs, Bekomatik ♪ [Frame 19; 20].</p> <p><u>Choir:</u> ♪ New Beko super automatic washing machine ♪ [Frame 21; 22]!</p>	<p><u>Koro:</u> ♪ Desenliler [Resim 1], yünlüler [Resim 2], pamuklular [Resim 3], perdeler, ♪</p> <p><u>Koro:</u> ♪ sentetikler farketmez ♪ [Resim 6; 7],</p> <p><u>Koro:</u> ♪ Bekomatik naz etmez ♪ [Resim 8; 9].</p> <p><u>Koro:</u> ♪ İster tek mendil olsun ♪ [Resim 10],</p> <p><u>Koro:</u> ♪ ister sepetler dolsun ♪ [Resim 11; 12],</p> <p><u>Koro:</u> ♪ Bekomatik sessiz yıkar ♪ [Resim 13],</p> <p><u>Koro:</u> ♪ Bekomatik [Resim 14] dertsiz yıkar ♪ [Resim 15].</p> <p><u>Koro:</u> ♪ Üç gözüyle, Bekomatik ♪ [Resim 16; 17].</p> <p><u>Koro:</u> ♪ narin yıkama, Bekomatik ♪ [Resim 18].</p> <p><u>Koro:</u> ♪ çeşitli program, Bekomatik ♪ [Resim 19; 20].</p> <p><u>Koro:</u> ♪ Yeni Beko süper otomatik çamaşır makinesi ♪ [Resim 21; 22]!</p>

At that point, the defined user of the product is reading her newspaper, while washing machine is working at the background. Late 80s as the broadcast time of the commercial is the time when Turkish consumers were getting used to enjoy the benefits of the products that entered the market after 80s. Having ‘spare time for oneself’ was considerably a new concept for Turkish people and these products, especially the automatic ones made users’ lives easier. Moreover, the name of the product, ‘Bekomatik’, is the combination of words ‘Beko’ and ‘automatic’. In that time, ‘automatic’ or its shortened version ‘matik’ was added to product names, unlike today. Because today, this property of such products are taken for granted by

the users. However, electrical washers with wingers, which were the previous versions of the automatic washing machines, took personal attention and time during the laundry process. The user needed to wait, check and manage the process during laundry. It was respectively a dangerous product too, because of its wingers. Presenting defined user; a young adult woman; on a rocking chair while reading a newspaper has another connotation. This combination of actions is usually related with a husband figure, which comes home after work in the evening and looks the paper for daily news, while his wife is preparing the dinner. The target audiences, who are women, are familiar with this behavior of their husbands, and usually they wish to be in their shoes. Thus, in this commercial, by having the product, she is able to spare time for herself. Moreover, the well-groomed hands of the woman strengthen the idea that she has enough time for taking care of herself. Not only that, her hands also refer to the automatic process of the product; before that with the electrical washers it was impossible to keep hands manicured.

The close up shots of the washing machine while it is used by the defined users explains the usage of the product to the audience. Thus, this commercial is an informative one about the usage and features of the product. It explains which types of clothes the washing machine is able to wash, which buttons are for settings of the wash type, the amount of the laundry, how silent it is, where to put the detergent, how detergent part is opened and closed, type of programs and the effect of having the product on user's personal life both with the lyrics of the jingle and supportive visuals. Considering the time of the broadcast, it is normal because Turkish audience was new to these consumer goods, and commercials of that time worked as an introducer of goods, as much as possible.

The other important thing is the jingle being the leading characteristic of the commercial. It is an informative jingle and it lasts till the end of the commercial. This can be considered as a feature of the commercials of the time. Moreover, it highlights the joy that the user experiencing via owning the product.

The environment is a little more advanced than the previous commercial. It is also a setting but it is one step further just being a single color background. The bathroom setting informs the user about the whereabouts of a washing machine in the house.

5.3.1.3 1989 AEG Automatic Oven Commercial



Figure 5.16 Scenes from 1989 AEG oven commercial

The commercial from 1989 is a 30 second automatic oven commercial of AEG. It starts with a dark opening after which, we see a woman unlocks the door and turn on the lights while telephone is ringing. She leaves her business folder on a chair and answers the phone. There is a man on the end of the line. She asks him with a disappointment if he is still at there, where we assume is work. He asks the woman if she is hungry and she answers that she is starving while she is taking off her coat. He wants her to check out the oven. She gets surprised when she sees pizza in the oven

and asks at what time he has set the oven. He answers “Now!” and the oven beeps. She says “It is already done” with a giggle, turns off the oven and leaves the scene. We see a close up shot to the pizza in the oven and the narrator says “AEG automatic oven cooks your meal to a turn and on time” while camera takes a larger shot to the oven.

Table 5.10 Transcribed speeches from AEG oven commercial

Translated speech	Original speech
<p><i>(Telephone rings)</i> [Frame 1; 2; 3; 4]</p> <p><u>Woman:</u> Hello [Frame 5].</p> <p><u>Man:</u> Hi [Frame 6].</p> <p><u>Woman:</u> Ooo... You are still there [Frame 7]?</p> <p><u>Man:</u> I'll be leaving soon. Are you hungry [Frame 8]?</p> <p><u>Woman:</u> What a question? I'm starving [Frame 9]!</p> <p><u>Man:</u> Then check out the oven [Frame 10]!</p> <p><u>Woman:</u> Ooo! Pizza! What time did you set it [Frame 11; 12]?</p> <p><u>Man:</u> Now [Frame 13]!</p> <p><i>(Oven beeps)</i></p> <p><u>Woman:</u> Ahaha! It's already done [Frame 14].</p> <p><u>Narrator:</u> AEG automatic oven cooks your meal to a turn and on time [Frame 15; 16].</p> <p><u>Man:</u> Don't forget to spare me some [Frame 17].</p> <p><u>Woman:</u> You sound so close [Frame 18; 19]...</p> <p><u>Woman:</u> Aaaah! Come on [Frame 20]!</p> <p><u>Woman & Man:</u> Hahahaha [Frame 21; 22; 23]...</p>	<p><i>(Telefon çalar)</i> [Resim 1; 2; 3; 4]</p> <p><u>Kadın:</u> Alo [Resim 5].</p> <p><u>Adam:</u> Merhaba [Resim 6].</p> <p><u>Kadın:</u> Aaa... Sen hala orada mısın [Resim 7]?</p> <p><u>Adam:</u> Birazdan çıkıyorum, acıktın mı [Resim 8]?</p> <p><u>Kadın:</u> Sorduğuna bak! Ölüyorum [Resim 9]!</p> <p><u>Adam:</u> O zaman fırına bak [Resim 10]!</p> <p><u>Kadın:</u> Aaa! Pizza! Kaça programladın [Resim 11; 12]?</p> <p><u>Adam:</u> Şimdi [Resim 13]!</p> <p><i>(Fırının alarmı çalar)</i></p> <p><u>Kadın:</u> Ahaha! Pişti bile [Resim 14].</p> <p><u>Narrator:</u> AEG otomatik fırın yemeklerinizi tam zamanında ve tam kıvamında pişirir [Resim 15; 16].</p> <p><u>Adam:</u> Bana da ayırmayı unutma [Resim 17].</p> <p><u>Kadın:</u> Sesin ne kadar yakından [Resim 18; 19]...</p> <p><u>Kadın:</u> Aaaaah! Aman [Resim 20]!</p> <p><u>Kadın & Adam:</u> Hahahaha [Resim 21; 22; 23]...</p>

The scene changes and we see the woman setting the table while she is still holding the phone. Behind her, we see a man, also on the phone, lean out from a semi-opened door, saying “Don’t forget to spare some for me”. She gets surprised because of hearing man’s voice from such a short distance and looks back. She sees the man just behind her and shows her surprise by pushing the man backwards. They leave the scene while they are laughing together. We see the kitchen and the oven in it from a distance and the logo of the firm appears on right-middle of the scene at the end of the commercial.

The first character shown in the commercial is a young woman who is, as we understand, a business woman, coming home from work, late in the evening. She is holding a business folder and wears a poncho. Under her poncho we see that she is wearing a tweed jacket with folded arms over a white long sleeved shirt. She prefers loose black trousers and medium heeled black shoes that she does not take off when she enters home. This is a rare case for Turkish customs, since, Turkish people, unlike the Western; usually prefer to take off their shoes while entering the house. She wears a brooch on her neck, large ear rings, big rings and a wrist watch, which are all in silver. Her clothes are not so formal as if she is working for corporate firm, nor casual. She has an original style with her jewelers and clothes, and seems like she has her own job or works in a creative business, like advertising or architecture. She has frizzy and perm hair, which is not a surprise considering 80’s hair styles.

She wears no-rimmed glasses. The second character in the commercial is a young man that we see only at the last eight seconds of the commercial. However, we understand that he is the one on the phone and talking to the woman. He is a white collar working man and probably he usually comes home after his wife. He is wearing an apron, a blue shirt with folded sleeves and jeans and holding a piece of cloth in his hands. The woman and the man are married. She is presented as a modern employed woman with long working hours and has limited time for house chores. At the particular evening that we see in the commercial, the man comes home earlier than his wife and prepares meal for her. It is a pizza, a ready meal, which is a considerably new concept for that time in Turkey and has the reference of Western life style. It has its own connotations, such as the modern people of modern world has not enough time for preparing food, and can be regarded as a sign of modern

times. Moreover, the wireless phone that she is using through the commercial is a considerably new technology of the day. Besides giving clues about the financial status of the couple, it is also part of modern life. There are no children in the commercial, or any references related to them. This strengthens the carrier-oriented lifestyle of the couple.

The underlined property of the oven in the commercial is that it can be set to a certain time and it cooks even you are not at home. This special property of the product is nicely presented to the audience. In a commercial like this one that underlines and idealizes 'the modern life' concept; the product works as an agent that helps the user. Since in modern life discourse, the importance of time, especially spare time is highly important; the cooking time setting feature of the product enables the user to save his/her precious time for him/herself. It prevents waste of time for regular issues like house chores.

The target audience of such a kitchen appliance is women; however, it is used by a man in the commercial which is a relatively odd situation. Another connotation of the preference of man as user in the commercial is 'AEG oven is such a perfect product, that even a man can use it.' This should not be understood as an insulting subtext about man, rather it legitimates that cooking is a woman's job. The commercial makes the audience get surprised along with the woman. We think, from the phone conversation, that the man is still at work in the beginning of the commercial. However, he makes a surprise by cooking the meal, pretends as if he is at work and shows up from the rear room at the end of the commercial. The commercial takes women's attention by presenting such a lovely husband who cooks for his wife. The apron, which is not even used by the women of 80s, and the piece of cloth in his hands strengthen the reference of his hard work, coking dinner, while his wife is at work -no matter it is a ready meal-. The strategy of advertisers use in this commercial to create longing for a perfect husband who is cooking for his wife, sharing domestic responsibilities and making surprises. The traditional gender roles are rooted deep in the society, thus, just showing male character doing simple tasks are enough for the audience to consider him as the 'perfect husband'. In the study of Stern (1993), she presents a difference between men and women audience. She mentioned that while watching a commercial men tend to see the story from outside and do not grow empathy or make inferences. On the other hand, women are

participatory and see the story from inside. They grow empathy and make inferences about their own experiences and views. Since women are targeted by the advertisers in the selected commercials, advertisers use women's ability to make connections with their own life, and create and use the myth of 'perfect husband'. He is cooking for his wife, sharing domestic responsibilities and making surprises as a perfect husband should do. However, general assumption of the commercial should be underlined, which is 'normally wife cooks the dinner, this is a special occasion'.

The narrator of the commercial is also a male. There are several studies about the gender of the narrators in commercials such as, Coltrane and Messineo (2000)'s in which they mainly underline that males are preferred ten times more than women as narrators in commercials. They are preferred because studies showed that they are found more trustworthy than female. In this particular commercial, the narrator has one sentence line that is not underlining the special property of the product, rather a general comment on AEG automatic ovens.

The environment created for the commercial is the young couple's apartment. Its door is opening directly to the living room with a high and inclined ceiling like a penthouse. There is a black couch with colored pillows, a glass coffee table, a black bookshelf, a black desk with a typewriter on top of it and a Wassily arm chair. There are paintings on white walls and small rugs on white ground. The place is decorated with a modernist taste and the arm chair is the valid evidence of this taste. The living room and the kitchen are not separated. In Turkish, the open plan kitchen is called as "American kitchen" since it is not a part of common Turkish house and imported from West like many other things in the 80s. The kitchen has white cupboards and a table, which the young woman is setting, is an extension of the countertop. She uses place mats which in Turkish called as "American service" on the table. This commercial reflects the modern life style of late 80s in Turkey, by referencing a lot of "American" oriented things.

The lifestyle represented in this commercial is a particular example of the changes experienced in Turkish economic and social life after 80s. After Turkey's economy being available for foreign goods with the law, Turkey was opened to Western goods along with Western lifestyles, and liberalized in that sense. These foreign goods and lifestyles emerged as the signs of the modernization, and advertisements worked as a tool for pushing consumerism in order to reach a 'modern' society. So, people

believed that copying the Western way of living and Western products made them 'modern'. In the commercial, the usage of a penthouse as the house of the young couple, its being with an 'American kitchen', the black and white combination of the decoration, the usage of 'American service', and eating ready meal for dinner are all strong signs of these emulation to Western living. The advertisers create a myth of a 'modern couple' by using these signs. The idealization of modern life in the commercial is really strong. We can see the equality between man and woman; she is coming home late and he is cooking dinner for her as starters. The idealization of Turkish modernization is reflected to daily life by subjecting the women represented in the commercial. Woman should be educated and employed and should be the part of social life equal as men for becoming one of the civilized developed modern countries. The dichotomy of the individuals of the time between the traditional and modern is underestimated in the commercial. So, it can be said that the defined users of the product are not reflecting the target audience. The decoration of the house, the way they treat each other and their life style is not common during the time; rather, highly idealized with the discourses produced. They are represented as today's white collar workers of global companies, as the member of the new middle class emerged after 80s. However, this situation is really a rare one for that time.

5.3.1.4 1994 Beko Commercial

The commercial opens with a space visual and the text "Year 2025" appears on it. Then, we see a spaceship floating in the space and some space crafts are approaching to it. The scene changes into the interior of the space craft and we see two men who are navigating the spacecraft and one boy standing in between these men and they are looking to the space ship. Then spacecraft named as "Mars" enters into the space ship. There is a landing area for spacecrafts surrounded with stands of several Beko white goods. After that, we see the boy wearing space clothes, and looking around with a satisfied happy face. There are lots of people in different space clothes around and they are watching Beko televisions, observing Beko washing machines or trying Beko ovens. There are some robotic arms which are loading the spacecrafts named Jupiter, Neptune, Uranus and Venus with Beko goods. Then we see a young woman near the boy asking him, why people from Earth are not coming to buy Beko goods. He answered, because Beko's are produced on Earth. After that, we see a washing machine loaded to a spacecraft and spacecrafts are leaving the space ship one after

another. We see the blue globe from the gate of the spaceship and camera locks on to it. In the last scene we see the Beko logo which is the letter “O” is made of earth.



Figure 5.17 Scenes from 1994 Beko commercial

Table 5.11 Transcribed speeches from Beko commercial

Translated speech	Original speech
<u>Narrator</u> : Year 2025 [Frame 1]...	<u>Narrator</u> : Yıl 2025 [Resim 1]...
<u>Woman</u> : Why earthlings don't come to shop [Frame 19; 20]?	<u>Woman</u> : Neden Dünyalılar gelmiyor [Resim 19; 20]?
<u>Boy</u> : Because Beko's are produced on Earth [Frame 21].	<u>Boy</u> : Çünkü Beko Dünya'da üretiliyor [Resim 21]
<u>Narrator</u> : Beko is a world brand [Frame 25; 26].	<u>Narrator</u> : Beko dünya markası. [Resim 25; 26].

The boy is the main character of the commercial. He is blonde and wearing a metallic colored spacesuit while holding a helmet. He also has a metallic hair band. He is described as if he is in charge of the loading process in the space ship. He is aware of what is going on around and he is satisfied with the whole operation. He represents the new generation that is our future and will be in control in the future. The other character is the young woman who is also wearing tight metallic clothes and a head accessory. She is also blonde. The additional characters are wearing different types of clothes, but all of them have a futuristic style. They represent residents of different planets of the solar system. The design of the clothes is generic. They are combination of culturally agreed codes of spacesuits usually defined by the previous sci-fi movies. Metallic colors, different head accessories and helmets are the commonly defined space related wearables in these movies. So, the advertisers are not creating new codes of space related accessories and clothes, but they are using the existing codes to communicate to the audience in the limited time of commercial. It should also be added that blonde people are used as a code for people of developed countries. Following basic logic; Western people are developed and modern, they even went to the moon; and they are usually blond comparing to Turkish people, so; using blonde people are the shortcut of expressing these people are civilized. Using the codes of West by preferring blonde people in the commercial, strengthen the meaning of being a world brand; based on the assumption that being Western is already a world brand. This is the extension of Turkish modernization ideals, which support science and technology to reach the level of civilized countries.

The outer looks of the spaceship is designed with the inspiration from the spaceship “Enterprise” in the movie “Star Trek”. Thus, it is a familiar visual code for the

audience. In the interior white and metallic gray are the main colors. Some green plants are added to make it have a warmer look. The robotic arms that load the space crafts, tubular and transparent elevators and the metallic grey vertical tubes make the environment futuristic. The screens in the spacecraft and the robotic arms strengthen the perception of developed technology. However, general design looks a little low-end. It is obvious that the stage is designed with limited resources.

This commercial is not devoted to a single product, but all product range of Beko. The space ship is designed as the distribution facility of Beko products. The emphasis is on year 2025, and the design decisions come naturally as a result of this futuristic approach which can be read from everywhere, from the clothes, the environment, etc.; but not from the products. The products presented in the commercial are still from 1990s. To eliminate the question in minds; which is why the advertisers prefer not to use the products that look like from 2025 to be more realistic; it can be said that using that kind of products will interrupt the message of the commercial. The audience of 1994 will lose ground of the commercial, since there will be nothing left in the commercial that is part of the 90s. Thus, it cannot be said that, the commercial is not supporting the futuristic aspects of the products but it is following the motto of the brand which is “Beko is a world’s brand”, and underlines the technology and innovative motives of the brand. The commercial supports the idea that even in 2025, Beko will still be one of the leading brands of the world and Turkey will be part of the modern world.

5.3.1.5 1999 Bosch Washing Machine Commercial

In the opening scene of the commercial, we see a mother in a bed reading Red Riding Hood to his son. Storytelling is interrupted by the father’s arrival to home. We see him from a camera located inside a washing machine. He is wearing sports shorts and a red hoodie, and dries his sweat with the towel in his hand. The boy and the mother get surprised with the arrival of the father and go under the sheets. The father walks across the bathroom to put his towel into the washing machine. However, he realizes that the washing machine is new. He takes a step back to investigate, looks at the washing machine, and even stretches his head into it. He calls his wife and asks questions, which sound like the questions of Red Riding Hood to the wolf in the story, about the size of the washing machine’s tub.



Figure 5.18 Scenes from 1999 Bosch washing machine commercial

Table 5.12 Transcribed speeches from Bosch washing machine commercial

Translated speech	Original speech
<u>Woman:</u> Red riding hood went to see her granny [Frame 1; 2]...	<u>Kadın:</u> Kırmızı başlıklı kız büyükannesinin evine gi [Resim 1; 2]...
<u>Man:</u> I'm home [Frame 3]...	<u>Adam:</u> Ben geldim [Resim 3]...
<u>Boy:</u> Ooo [Frame 5]!	<u>Çocuk:</u> Aaaaa [Resim 5]!
<u>Man:</u> Günseli, what big tub this washing machine has [Frame 9]!	<u>Adam:</u> Günseli, makinenin içi niye bu kadar büyük [Resim 9]!
<u>Woman:</u> All the better to wash more laundry at one time [Frame 10]!*	<u>Kadın:</u> Bir defada daha çok çamaşır yıkasın diye [Resim 10]!*
<u>Man:</u> What big door it has [Frame 11]!	<u>Adam:</u> Ağzı niye böyle kocaman [Resim 11]!
<u>Woman:</u> All the better to eat too many dirty clothes in [Frame 12; 13; 14]! ²⁸	<u>Kadın:</u> Kocaman çamaşırları kolayca yutsun diye [Resim 12; 13; 14]! ¹⁴
<u>Man:</u> What a few buttons it has [Frame 15; 16; 17]!	<u>Adam:</u> Peki niye bu kadar az düğmesi var [Resim 15; 16; 17]!
<i>(The woman scares the man with the puppet and they all laugh after that)</i> [Frame 19; 20; 21; 22]	<i>(Kadın, adamı kukla ile korkutur ve bunun üzerine hepsi gülerler)</i> [Resim 19; 20; 21; 22]
Woman: From now on, all the better for you to do the laundry [Frame 23; 24]!*	<u>Kadın:</u> Bundan sonra çamaşırları rahatça sen yıkayasın diye [Resim 23; 24]!*
<i>(The woman laughs sarcastically)</i> [Frame 25]	<i>(Kadın alaycı bir şekilde güler)</i> [Resim 25]
<u>Man:</u> AA aah [Frame 26]!	<u>Adam:</u> AA aah [Resim 26]!
<u>Narrator:</u> Bosch created Maxx by spending hundreds of million marks [Frame 27] all the better to eat many laundry [Frame 28; 29; 30].*	<u>Anlatıcı:</u> Bosch yüz milyonlarca Mark harcayarak Maxx'ı üretti [Resim 27] kocaman çamaşırları kolayca yutsun diye. [Resim 28; 29; 30]
* <i>imitates the wolf in the Red Riding Hood story</i>	* <i>Kırmızı Başlıklı Kız hikayesindeki kurdun sesini taklit eder</i>

She answers them with a hand puppet of the wolf by imitating the sound of it.

However, the last question is about the few numbers of the buttons on the control panel. He stands up, turns around and gets surprised with the sudden sight of his

²⁸ She imitates the wolf in the Red Riding Hood story

wife. She is carrying her son in her arm and the hand puppet is on her other hand. This is the time that we realize she is pregnant. She answers the question by saying “All the better for you to do the laundry!”; smiles and turns around to leave the room. However, the man gets shocked from the news of taking the responsibility of the laundry from then on and follows her. The scene focuses on the washing machine and the narrator introduces it to the audience. Then, we see the father character, approaching the washing machine, putting the wolf puppet into it and closing the door of it.

The woman and the boy who is around 2 years old are the first characters that we come across watching the commercial. They are lying in bed wearing pyjamas. She is presented as a caring mother, who is reading bed time stories to her kid. She is a young modern woman, however; we do not have enough information about her occupation. At the end of the commercial, we understand that she is expecting another baby in a short time. The second character is the husband/father figure. He is wearing a red hoodie and the advertisers use the connotations of Red Riding Hood and transfer her characteristics to the father. Thus, he is represented as a naïve person who asks questions about the washing machine, like Red Riding Hood asking questions about the features of the wolf. He is also a known actor for the naïve personality of the character he is playing in a well-known Turkish series of the period. He comes home late in the commercial; we understand that he takes exercise after workdays. He looks after himself, cares about his looks, and tries to live a healthy life. Doing exercise is not a typical Turkish behavior of the time, rather an adaptation from Western life-style. With the emergence of the new middle class; taking care of self, engaging with sports, living a healthy life were transferred from West and turned into a popular discourse among the group. So it can be said that, he is represented as a young modern father of new middle class.

At the end of the commercial, we understand that the woman is pregnant, and presented as if she has an incapability of doing the laundry, since she is pregnant. This assumption is really superficial and presenting pregnancy as a handicap is a form of subordination of women. Moreover, advertisers create clues of an ideal husband profile for woman audience; such as a modern man who shares the responsibility of housework with his wife. This particular product makes the husband able to do the laundry. In the coming commercial series of Bosch, especially after

2007, Bosch continues its approach of idealized husband myth. However, in these commercials the only reason behind the husband sharing chores depends on various 'excuses' of the women; either they are pregnant or working a lot, even in weekends. While creating the ideal man, the advertisers do not distribute responsibilities equally between men and women, rather in some special occasions they transfer womanly defined chores to men. However, this does not interrupt the ideal husband perception of the audience. The target of the product is women, following the grounded social roles. Thus, women subconsciously identify the product with the perfect husband figure, and owning it with having the perfect husband. Naïve and mild character of the man supports this identification. However, when he learns that, from then on he is responsible for the laundry, he gets surprised and jams the wolf puppet, which is the messenger of this duty, into the washing machine. This behavior tells us that he is not comfortable with doing laundry, although he does not mention that in words. This choice of advertisers may have two reasons. First is, not to exaggerate the perfect male character and make it realistic for women to stick the perfect husband label easily; since it is not usually the case in Turkey, even a man who keeps his silence under these circumstances is perfect enough for Turkish women. Secondly, by showing the woman pregnant and in need of help, advertisers normalize the character for Turkish men. It helps male audiences identify themselves with the man in the commercial.

The underlined features of the product are its large capacity of laundry, its door's ability to open widely for easy loading, and ease of use by the decreased number of buttons. The father is shown in an interaction with the washing machine; however, he is not using it. He is discovering the new features of it closely; even he stretches his head towards the tub and looks into it. Advertisers try to tell the audience that it is easier to use the particular washing machine by underlining the decreased number of the buttons. The interaction between the user and product is too easy that even a man can use the product. The subtext of this discourse in the commercial is based on the assumption that women are generally responsible for doing the laundry and only they know how to set the programs of the washing machine. The settings are too complicated for men to deal with. Men usually use this excuse to avoid the responsibility of laundry while they share, if only they do, the house chores with their wives. However, the outstanding feature of this product is the simplified

interaction of it with reduced number of control buttons. These improvements of the product are also valid for women, although they are already defined users of washing machine, and they know how to deal with these products. This feature of the product also creates another *target user*²⁹ profile: single men; who lives alone or with friends and, whose number are increasing in urban life.

The main environment created for the commercial is the bathroom, which is very spacious. The placement of the camera inside the washing machine has an impact on the perception since the camera angle is limited; the creators designed the bathroom wide enough to fit in the shot to show the environment to the audience. Wooden floor of the bathroom and bathtub with legs are not common in Turkey. With these features makes it seem like a redecorated old Western house. It has a cozy effect on the environment.

5.3.1.6 2002 Bosch Refrigerator commercial

The commercial starts with a close up shot of a kitchen table, on which we see a beautifully prepared strawberry cake and the ingredients for it. There is a woman holding the cake, she takes it from the table to put it in the refrigerator. She approaches to the refrigerator, opens the door and looks inside it for an empty place. However, she could not find enough space to put the cake. She calmly closes the door of the refrigerator, turns towards the window and throws the cake out from it. At the end of the commercial, we see the Bosch refrigerators, first with the width of 70 centimeters than 74 centimeters and lastly the width of 84 centimeters, one by one on a white background and hear the narrator saying respectively “Apparently, you need a wide Bosch refrigerator. Maybe wider... Maybe quite wider...”. The commercial is a quiet one; there is no jingle or speech. This aspect of it, and the calmness of the woman, strengthens the sarcastic aspect of the commercial.

There is a middle-aged housewife presented in the commercial. She is wearing a light colored shirt and a skirt. The important accessory of her is the apron. The apron is the symbol of ‘perfect housewives’ of 50s and it strengthens the idea that she is represented as a perfect housewife. Even her hair style makes a reference to the perfect housewives of 50s. Combination of the calmness and lack of mimics and

²⁹ Within the study the term *target user* refers to the audience that are targeted by the advertisers.

gestures of the woman with the silent characteristic of the commercial make its point clear and powerful.

The environment is a modest kitchen, probably owned by a middle class family. White is the main color of it. Although, white has a spacious effect on indoors; the lighting is not good enough to give this impression. Grayish tones are dominant in the commercial, especially at the beginning. Daylight is coming from the window, from which the woman throws the cake out. Thus, this moment of the commercial is the moment when the commercial is most enlightened. It also accompanies the relief moment of the woman after she gets rid of the cake.

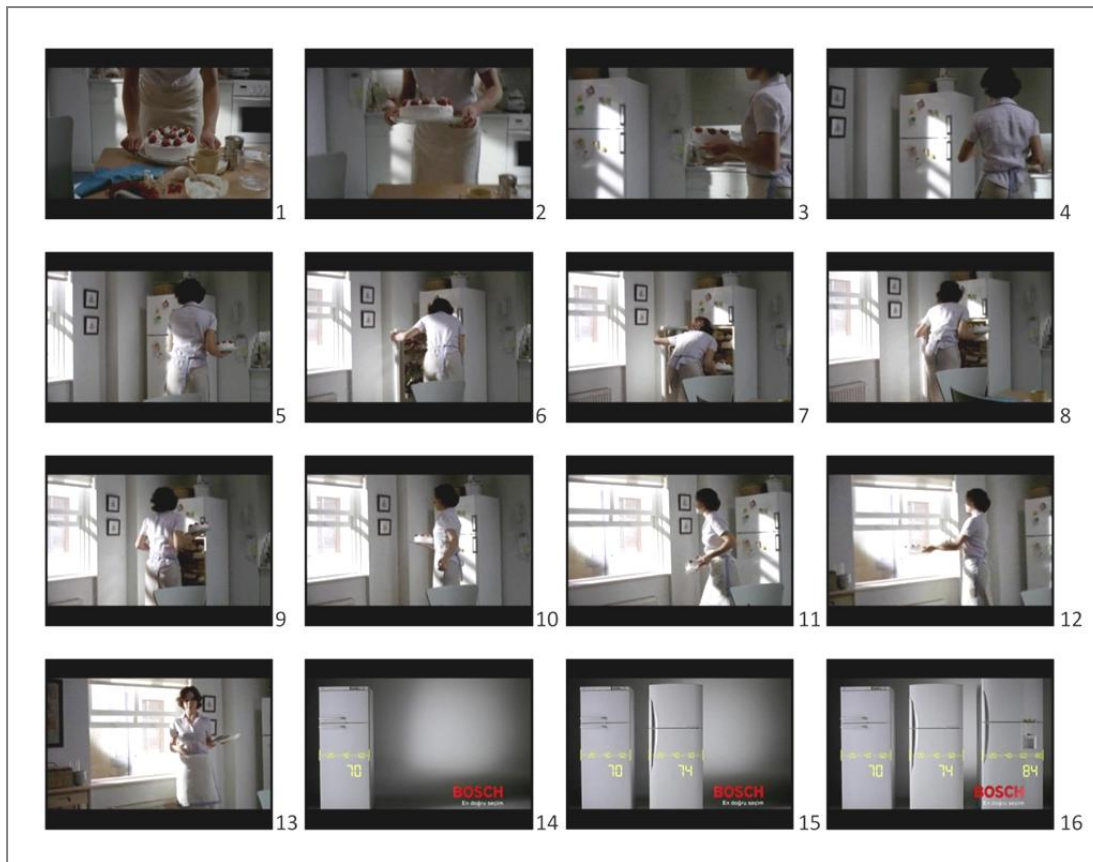


Figure 5.19 Scenes from 2002 Bosch refrigerator commercial

Table 5.13 Transcribed speeches from Bosch refrigerator commercial

Translated speech	Original speech
<u>Narrator:</u> Apparently, you need a wide Bosch refrigerator [Frame 14]. Maybe wider [Frame 15]... Maybe quite wider [Frame 16]...	<u>Anlatıcı:</u> Belli ki size geniş bir Bosch soğutucu gerekiyor [Resim 14]. Belki daha geniş [Resim 15]... Belki de bayağı geniş [Resim 16]...

Showing the user without the advertised product is one of the styles of commercials that are used by the advertisers. In these commercials users suffer from the lack of the product, and usually their suffering ends after they have the product. Advertisers generally present this situation in an exaggerated way; however, in this commercial the effect of it is increased with the surprise affect, not by exaggerating the situation. It is an odd thing for a perfect housewife to throw a newly baked cake out from the window. The audience is not expecting this from such a woman, she is not giving any clues of this action and the style of the commercial is realistic until that moment. So, these constitute the surprising point of the commercial. In this particular commercial, the advertisers prefer to introduce the product after they present the plot of the commercial without the advertised product. Thus, the defined user is not interacting with it. The important feature of the product is its wideness and use value of the product is underlined in a sarcastic way in the commercial.

5.3.1.7 2006 Vestel Refrigerator Commercial

The plot of the commercial is designed as if it is told as the memory of a young couple who get married recently. In the opening scene, we see them sitting on a couch and telling the story of their first day in the house in which they moved after they get married. They are introducing us their landlady. There is a conflict between the couple about her. The young man is fond of the landlady; however, the young woman is not that much. She is complaining about the visit of the landlady on the very first day. We also see the landlady in her house, talking about the newly bride and how it is a normal thing for her not able to cook in a sarcastic manner. Then, in a flashback scene we see the landlady in the couple's house holding a plate full of *sarma*³⁰, and trying to feed the young man in his mouth. By the way, she is talking to the young woman and telling her that she is not capable of cooking such a rigorous meal. After that, she asks about the whereabouts of the refrigerator to put the plate of *sarma* in it. The young woman shows proudly the refrigerator with double doors as if she wants to show her superior points to the landlady. The landlady gets confused and asks if the entire cabinet looking product is the refrigerator. The couple opens the doors of the refrigerator and introduces it to the lady. Suddenly, young woman closes the doors of the refrigerator and asks the lady about the brand of her refrigerator.

30 A special Turkish meal made from vine leaves and generally known for its laboring process of rolling.



Figure 5.20 Scenes from 2006 Vestel refrigerator commercial

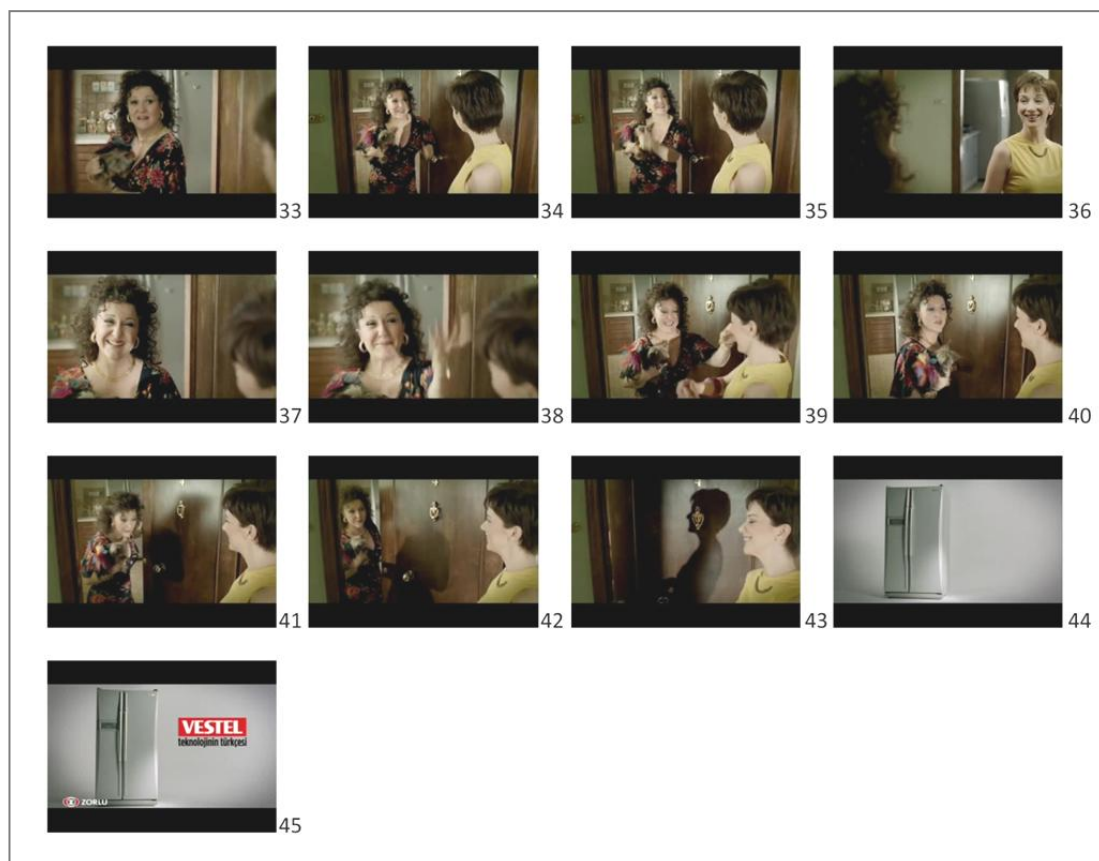


Figure 5.29 (continued)

The young man pokes the young woman and mumble about her rude manner, but she ignores him. The lady gets upset, suddenly gives the plate to the couple and turns around to leave the house. However, she could not find her dog. After that, we see the young man waving his hand after the lady and young woman stuffing *sarma* to his mouth and imitating the lady and saying “As if I couldn't cook!”. After the flashback, we again see the young woman sitting in the couch and telling the rest of the story. She mentions that she returned the plate after three days, not empty of course, following the Turkish custom. There is another flashback showing the young woman at the door of the lady. She opens the door and asks immediately what it is in the plate which young woman is holding in her hand. She answers that it is sushi which she roll by herself. The landlady apparently is not familiar with sushi, she begins to talk with her dog, pronouncing sushi in her own way. She thanks to the young woman and moves aside, it is the time when the young woman sees the refrigerator in the house. She underlines that it is the same as theirs. Suddenly, the landlady gets panic and says it is a gift and her original one is in the summer house.

Table 5.14 Transcribed speeches from Vestel refrigerator commercial

Translated speech	Original speech
<u>Young man:</u> Our landlady is very nice, she brought us meal at the first day we moved in [Frame 1].	<u>Genç adam:</u> Ev sahibimiz öyle iyi bir kadın ki, daha ilk günden bizi yemeksiz bırakmadı [Resim 1].
<u>Woman:</u> She is a new bride. She can't cook <i>dolma</i> , can barely buy a canned one [Frame 2].	<u>Kadın:</u> E kızımız daha yeni gelin. Konserve kutusunda zor görmüştür dolmayı [Resim 2].
<u>Young woman:</u> She blew in from the first day [Frame 3].	<u>Genç kadın:</u> Daha ilk günden eve damladı [Resim 3].
<i>(The man who is sitting on top of the couch fell down)</i> [Frame 4]	<i>(Koltuğun tepesinde oturan adam yere düşer)</i> [Resim 4]
<u>Woman:</u> Try, shall I [Frame 5; 6]? Ooh... You can't cook such meal [Frame 7; 8]. Where is the fridge, let me put this [Frame 9].	<u>Kadın:</u> Bir tane vereyim mi [Resim 5; 6]? Ooh... Sen yapamazsın tabi böyle şeyler [Resim 7; 8]. Dolap nerde bir koyuvereyim şunu [Resim 9].
<u>Young woman:</u> Right here [Frame 10; 11].	<u>Genç kadın:</u> İşte [Resim 10; 11].
<u>Woman:</u> All of them [Frame 12]?	<u>Kadın:</u> Tamamı mı buzdolabı bunun [Resim 12]?
<u>Young man:</u> It's Vestel Mrs. Şahika [Frame 13; 14]. The latest technological masterpiece [Frame 15].	<u>Genç adam:</u> Vestel Şahika Hanım [Resim 13; 14]. Teknolojinin son harikası bu [Resim 15].
<u>Young woman:</u> Oh really, what was the brand of yours [Frame 16; 17]?	<u>Genç kadın:</u> Ah, sahi sizinki ne marka [Resim 16; 17]?
<i>(Young woman and man mumbling)</i> [Frame 18]	<i>(Genç kadın ve adam mırıldanırlar)</i> [Resim 18]
<i>(Dog barking)</i> [Frame 19]	<i>(Köpek havlar)</i> [Resim 19]
<u>Woman:</u> Take this [Frame 20; 21; 22]... Where are you my girl [Frame 23]?	<u>Kadın:</u> Alın bunu [Resim 20; 21; 22]... Kızım neredesin sen [Resim 23]?
<u>Young woman:</u> As if I couldn't cook [Frame 24; 25]!	<u>Genç kadın:</u> Ben yapamazmışım [Resim 24; 25]!
<u>Young Woman:</u> Three days later I returned the plate... You know it shouldn't be empty [Frame 26].	<u>Genç kadın:</u> Üç gün sonar tabağı geri götürdüm... E, tabak boş verilmez tabii [Resim 26].
<u>Woman:</u> What is this [Frame 27]?	<u>Kadın:</u> Ne bu [Resim 27]?
<u>Young Woman:</u> I roll by myself; it is sushi [Frame 28]...	<u>Genç kadın:</u> Kendi ellerimle yaptım, suşi [Resim 28]...

Table 5.9 (continued)

<p><u>Woman:</u> Ah really? You should say <i>sush, sushy</i> [Frame 29]... Oh she makes <i>sush</i> for us... Thanks darling... You don't have to [Frame 30]...</p> <p><u>Young Woman:</u> Ooh... You bought ours Vestel [Frame 31; 32; 33].</p> <p><u>Woman:</u> This is a gift... My original one is at the summer house [Frame 34; 35].</p> <p><u>Young Woman:</u> Yea, from whom [Frame 36]?</p> <p><u>Woman:</u> Guess who? Oh my dear [Frame 38; 39]... I'm busy right now, can't talk to you, see you [Frame 40; 41; 42; 43]!</p> <p><u>Narrator:</u> For young and who stays young; new generation refrigerators from Vestel; for you [Frame 44; 45].</p>	<p><u>Kadın:</u> Vallaha ölme? <i>Suş</i> diyeceksin <i>şuş</i> [Resim 29]... Ablan <i>suş</i> mu yapmış kızım bize... Sağol canım... Zahmet oldu [Resim 30]...</p> <p><u>Genç kadın:</u> Aa... Bizim Vestel'den almışsınız [Resim 31; 32; 33].</p> <p><u>Kadın:</u> Bu hediye... Benim asıl yazlıkta [Resim 34; 35].</p> <p><u>Genç kadın:</u> Yaa, kimden [Resim 36]?</p> <p><u>Kadın:</u> Hadi bil bakalım kimden? Allahı sen [Resim 38; 39]... Benim işim gücüm var haydi canım seninle konuşamam hiç haydi [Resim 40; 41; 42; 43]!</p> <p><u>Anlatıcı:</u> Gençler ve daima genç kalanlar, Vestel'den yeni nesil buzdolapları sizin için [Resim 44; 45].</p>
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The young woman insists and asks who gave the gift to her. The lady just changes the subject, makes up excuses and shoots the door at a glance. At the end of the commercial, we see the refrigerator on a white background and the narrator says “For young and who stays young. New generation refrigerators from Vestel, for you”.

This commercial is a part of series of them, which are designed as episodes of a sitcom. The series begin with the meeting story of the young couple which is also told by the couple with the help of flashbacks. They also tell the story of their meeting with the landlady. We see the landlady mentioning her friends about her new tenants while she is at the hair dressers. Actually, she says that she has money, but no peace in her life and prefers this young couple as tenant since he is an engineer and she is a bank employer. In all of the commercials, she sees a Vestel product in the young couple's house and buys exactly the same one. There is small note that needs to be added here. The landlady has a little dog named Angelique, which sounds like Arçelik when pronounced, Vestel's biggest competitor in the market. Thus, linking a dog, which is little but barks loudly to the competitor brand has its own connotations.

The characters of the commercial are the young couple who get married recently and the landlady of their new house. The young woman with her short hair and casual clothes represents a modern educated woman who is self-confident. She is not comfortable with the attitudes of the landlady who is an experienced housewife and who judges her for not being one. She underestimates the abilities of the young woman about cooking and despises her for not being a perfect housewife. However, she underlines that she is aware of the traditions by not returning the plate empty. In that scene, she breaks the codes of the perfect housewife myth, and it is her turn to despise the landlady by showing how modern and sophisticated she is. She returns the plate full with sushi, which is originally an Eastern meal but imported to Turkey from the Western world, the meal itself carries the codes of the modern world. The landlady is presented as a typical, traditional Turkish middle aged housewife who is carrying nearly all the codes of this stereotype; such as floral patterned dresses, frizzy hair, fully make up and golden accessories. These are all too exaggerated for a normal day; even make us to label her as an upstart. Moreover, she seems to be sustaining the fashion style of 80s, when she was young. Her husband is not in the scene, most probably he was passed away; even the young woman underlines her single life while she is asking the origin of the gift in a sarcastic manner. Actually, we see in the commercial a battle between these two women, that can be summarized as the battle of modern vs. traditional, sushi vs. *sarma*, educated vs. uneducated, sophisticated vs. uncultured, trendy vs. old-fashioned, cultivated vs. upstart. The male character keeps his nose clean by taking no sides in this battle. He is the minor character of the commercial. If we consider the landlady age wise similarly to his mother, he represents the male figure who is always expected to make a choice between his mother and his wife; typical mother in-law daughter in-law conflict. In the commercial, although he does not take a side, he is content with the situation, especially the special attention of the landlady. Because, his generation, who are raised by the traditional Turkish women figure, prefers to be married with a modern woman, live a modern life, having modern products and house, thus keep up with the modern lifestyle discourse; but still feels sympathy and longing for traditional relationships like between his and his mother. On the other side, there is no dichotomy for the young woman, she enjoys being modern and cherishes modern life discourse, even uses it as a tool to despise the landlady as it is in the sushi case. However, she is not comfortable with the imposed social roles especially by another

woman, who is the landlady in the scenario. Because the landlady thinks a modern young woman cannot take care of her husband, worse she thinks women should take care of the men. The landlady builds her argument on the male character. This argument is fed from the only ability that she is better than the young woman; her being the perfect housewife. We can say that, she also appreciates the self-confidence of the young woman, even she envies her. This is clear, if we consider that she is buying exactly the same products that the young woman already has; she emulates her, feels incomplete and bases on her argument on her only 'superior' aspect. Considering the characters, it can be said that men are not so comfortable with the idea of women who are leaving traditional social roles; even they are 'modern'; however, young women embrace this idea.

There are two created environments in the commercial. One is the house of the landlady, decorated with classical furniture, display cabinet for the antiques, crystal chandelier, silver accessories, golden framed paintings, and candelabras; the other one is the young couple's with modern simple furniture, no extra accessories, and plain white kitchen cabinets. These decoration styles also support the personalities of the characters.

The product in the commercial is presented in a good way in the commercial. Its original features, which are the cabinet like looking and capacity, are underlined nicely in the plot by showing them to the landlady who has not seen a refrigerator like that one before. Moreover, the product in the commercial is presented to the audience as 'new generation' refrigerator, since it is new in the market. However, this point also refers to the cabinet looking design of the refrigerator, which is also new in Turkish market. It plays a central role in the battle between two completely different types of women, thus enlarges its target audience. Also, it turns into an object of competition between two women. Thinking over the commercial, the advertisers can make it shorter by ending it after the landlady envies the product and leaves the young couple's house; since the product is already introduced to the audience. However, they continue and show that the product is also bought by the landlady. They prefer to show the landlady emulating the younger one, despite all the critics that she made about her, and wants to be like her, namely modern, by buying exactly the same product. Moreover, the product is presented as a new generation

refrigerator, thus a key of being and staying young in the commercial, which is usually known as the dream of middle aged women.

5.3.1.8 2007 Arçelik Washing Machine Commercial

The commercial opens with the entrance of a young woman into a house from the garden door. A young man welcomes her and makes her sit to a table which he has prepared for dinner. It is a date night and he seems excited about it. He tries to explain the process of the drink he has prepared for her; however, she interrupts him and leaves the table. She stands up and asks him to dance. First he gets surprised and afterwards accepts the offer. Just after few moves, she suddenly sits on the couch and offers to watch a movie. When she turns the television on, he gets confused and hesitated for a moment, because they has just begun to dance. Nevertheless, he sits on the couch and stares at the TV. However, he cannot understand anything because the movie is playing on fast forward. She leans her head on his shoulder; however, this time the man interrupts the date and reaches to the remote over her to stop the movie. She sees the clock at that moment and realizes the time. She suddenly stands up, saying it has been already 30 minutes, waves her hand, says goodbye and leaves the house. As she is leaving the house, we see Çelik, the mascot of the brand Arçelik, at the door. She waves at him too and runs into the darkness without answering the questions of the young man and the young man stays speechless. He really cannot understand what is going on and what the significance of 30 minutes is. It is the moment when the narrator of the commercial removes the question marks about 30 minutes. He mentions that 30 minutes is the world record of Arçelik doing 7kg laundry as we see a middle aged woman opens the door of the washing machine in a laundry room. The young girl runs near her holding a laundry basket. She passes the basket to the woman and she begins to take out the freshly washed laundry into the basket. At the same time the narrator also mentions that this product is washing 2kg of laundry just in 14 minutes. The scene again changes and we see the young man sitting on the ground across the view along with Çelik. He asks Çelik to create a washing machine that washes for 2 or 3 days. Çelik pats his shoulder meaning, of course, this wish is nonsense. At the end, the young man sadly accepts the situation.



Figure 5.21 Scenes from 2007 Arçelik washing machine commercial



Figure 5.30 (continued)

This commercial is a part of commercial series, thus the audience is familiar with the story. The boy falls in love for the girl at first sight, he plays tricks to make the girl love him, eventually in this commercial he manages to convince her for a date; as a background note; the mother is not really fond of him.

The main character of the commercial is the young couple, who are on their first date night. The young man cooks special meal for the night and seems really excited. However, the young woman, from the beginning of the night, seems in a hurry. She took a sip of her drink and suddenly leaves the table and begins to dance. Soon after, she wants to watch a movie in fast forward mode and she suddenly leaves. At the end of the commercial, we understand that her rush is for catching up with her mother who is dealing with the laundry. She has limited time because the washing machine has a short program that washes in 30 minutes. That's why, when she comes across with Çelik, she sighs angrily to Çelik's face as if he is responsible for this odd situation. Actually as Çelik is the mascot of the brand, it makes sense that she thinks this is Çelik's fault. If this innovative product does not manage to wash the clothes in just 30 minutes, if its performance is just like the competitors they will be able to spend more time together. Then, we understand that she leaves her house for the date, without getting permission of her mother, but takes the advantage of her being busy with the laundry. She is defined as an 'iyi aile kızı'³¹ who has manners and helps her mother for housework. In Turkey, single young women, even if they are

³¹ Phrase used for single young women who are following the strict norms of traditional Turkish family; who are not involved in a relationship with opposite gender before marriage; who respect elderly, who knows her manners, and every house chore and who are regarded as 'an ideal wife' by traditional male typology.

adults, who continue to live with their parents; which is the usual case; generally ask permission of them to go out. Moreover, boyfriends are usually not welcome unless they intend to get married with the daughter. This is a stereotyped Turkish family aspect and daughters usually find alternatives to loosen the rules, like in this case, she takes the advantage of the mother's business with the laundry.

Table 5.15 Transcribed speeches from Arçelik washing machine commercial

Translated speech	Original speech
<u>Woman</u> : Rıfat [Frame 1]...	<u>Kadın</u> : Rıfat [Resim 1]...
<u>Man</u> : Welcome [Frame 2]...	<u>Adam</u> : Hoş geldin [Resim 2]...
<u>Man</u> : My dear Sevda, after I marinate wild strawberry in coconut milk for three days [Frame 5; 6; 7]...	<u>Adam</u> : Sevdam, dağ çileğini hindistan cevizinde üç gün beklettik [Resim 5; 6; 7]...
<u>Woman</u> : Oh, it is wonderful [Frame 9]! Let's dance [Frame 10]!	<u>Kadın</u> : Harika olmuş [Resim 9]! Haydi dans edelim [Resim 10]!
<u>Man</u> : Mousaka [Frame 11]... OK [Frame 13]...	<u>Adam</u> : Musakka [Resim 11]... Tamam [Resim 13]...
<u>Woman</u> : Let's watch a movie [Frame 16]!	<u>Kadın</u> : Haydi film izleyelim [Resim 16]!
<u>Man</u> : But we're danci [Frame 17]...	<u>Adam</u> : Ama dans, tamam [Resim 17]...
<u>Man</u> : What is this [Frame 20]?	<u>Adam</u> : Bu ne yaa [Resim 20]?
<u>Woman</u> : If only you could look carefully [Frame 21]...	<u>Kadın</u> : Dikkatli bakınca anlaşılıyor [Resim 21]...
<u>Man</u> : Ohh, wait one minute [Frame 22]...	<u>Adam</u> : Bir dakika bir dakika [Resim 22]...
<u>Woman</u> : Upps! It's been 30 minutes [Frame 23; 24]!	<u>Kadın</u> : Hii! Otuz dakika doldu [Resim 23; 24]!
<u>Man</u> : What 30 minutes [Frame 25]?	<u>Adam</u> : Otuz dakika ne yaa [Resim 25]?
<u>Woman</u> : Bye Bye [Frame 26]...	<u>Kadın</u> : Bay bay [Resim 26]...
<u>Man</u> : But Sevda [Frame 27]... Mousaka [Frame 28]... Eggplant [Frame 29]... My hands are purple [Frame 31]... What is it about 30 minutes [Frame 32]...	<u>Adam</u> : Ama Sevda [Resim 27]... Musakka [Resim 28]... Patlıcan [Resim 29]... Ellerim mosmor [Resim 31]... Ya otuz dakika ne ya [Resim 32]...
<u>Narrator</u> : 30 minutes is Arçelik's world record for washing 7kg laundry [Frame 33; 34; 35; 36], 2kg is only 14 minutes [Frame 37; 38].	<u>Anlatıcı</u> : Otuz dakika Arçelik'in 7kg çamaşır yıkamada dünya rekoru, [Resim 33; 34; 35; 36], 2kg çamaşırsa sadece 14 dakika [Resim 37; 38].
<u>Man</u> : Çelik, I wish you create a washing machine that washes for 2 or 3 days [Frame 39]... OK... I see [Frame 40]...	<u>Adam</u> : Çelik Ağabey şöyle bir çamaşır makinesi yapsan 2-3 günde yıkayan, ha? [Resim 39]... Tamam... Anladım [Resim 40]...

The young man is presented as naïve one, who planned the date and prepared for it , even he cooks meal, not a commonly Turkish male behavior, to steal the girl's heart. He is also a known actor for Turkish audience who is playing again a role of a young man in love, with a girl in a popular comedy series at the broadcast time of the commercial. The mother character, which we see at the end of the commercial, is presented as a modern mother with her outfit and hair style. The advertisers prefer to add this character most probably to widen the target audience of the product. The product is not only for young couples, but also for middle aged women. Although it seems as a dichotomy here, the modern features of the mother combined with her traditional expectations of her from the daughter, it can be regarded as a good combination in a humorous commercial for enlarging the target audience.

The first environment in the commercial is the house of the young man which is modernly decorated and lightened with candles and dimmed lights to support the mood of a romantic date. It looks like a villa; hence it has a garden; which is too large and wealthy for a single young man. The place selected for the commercial is in one of the gated communities that are built around the edge of city and consists of American style suburban houses. These new type of gated communities are regarded as safer, healthier, calmer and charming because of them being far from the rush of the city center. These places are suitable for family life and preferred by the new urban upper middle class.

There are lots of technological and expensive products used in the decoration such as flat screen and stereo. The other place is the laundry room of the girl's house. In Turkey, it is not a common feature of a usual house typology. Turkish people usually place their washing machines in their bathrooms and do not have an extra laundry room. This also refers the high income of the defined users. Although this aspect of the commercial does not match with the typical customer profile of Arçelik; the brand targeted a higher profile, besides wants its customers to emulate the presented profile in the commercial.

The plot of the commercial is well designed to bring forward the special feature of the product in a humorous way. Till the last scene we do not see the product and do not relate the plot to a particular product. This has a surprise effect on the audience and thus, makes them smile. Although, the product is not shown to the audience in detail but only at the last part of the commercial, the plot and the narrator bring

forward its significant point in a good way. Moreover, the audience gets emotional with the sad situation of the couple, who cannot take the time they need for a nice date. This is the fault of the impressive performance of the washing machine. Thus, the advertisers link emotions of audience to the product.

5.3.1.9 2008 Profilo Dishwasher Commercial

At the beginning of the commercial, we see a close up shot of man's hands rubbing a dirty plate with a brush over the sink. When camera moves out, we are introduced to a pretty messy kitchen counter. He puts the plate in the dishwasher as he complains and he seems very angry. He continues to place dirty dishes to the dishwasher. He looks like as if he is angry to the dishes or the dishwasher; he practically throws the dirty plates into it; pushes strongly the upper dish rack and slams the door of the dishwasher. However, we understand that he is angry with his wife. Apparently, she is taking cooking lessons and she has tried non-cultural meals with fancy names; that, we understand, were not ended up very successfully. He even mentions that she cannot even cook basic traditional meals, such as rice. Moreover, she leaves the dirty dishes, pans and pots for her husband to clean. He complains about dealing with the dirty dishes besides, being starved. Then, we see the wife coming home cheerful, and mentioning about the new meals that she has learned that day. He smiles sarcastically, when he sees his wife with enthusiasm. Then, we see the cleaned kitchen with the dishwasher in it and the scene turns into a grey background with the brand name and the motto of the brand on it.

The first character that we are introduced in the commercial is a young adult man wearing casual clothes. We do not have an idea about his occupation; however, he does not look like a corporate business man. He seems educated and he is a representation of 'modern' man. He takes the responsibility of dirty dishes from his wife, even he cleans her mess.



Figure 5.22 Scenes from 2008 Profilo dishwasher commercial



Figure 5.31 (continued)

Table 5.16 Transcribed speeches from Profilo dishwasher commercial

Translated speech	Original speech
<u>Man</u> : I don't understand where this course popped out [Frame 3].	<u>Adam</u> : Anlamıyorum ki nerden çıktı bu kurs [Resim 3].
<u>Man</u> : Look at the soufflé pot [Frame 4]!	<u>Adam</u> : Al işte sufle kabına bak [Resim 4]!
<u>Man</u> : It won't be cleaned [Frame 5]!	<u>Adam</u> : Çıkar mı bu [Resim 5]!
<u>Man</u> : What was it? Roasted lamb leg with garlic sauce [Frame 7].	<u>Adam</u> : Neymiş? Fırında sarımsaklı kuzu budu [Resim 7].
<u>Man</u> : What is it with you, roasted leg of something [Frame 10]...	<u>Adam</u> : Ya senin neyine fırında sarımsaklı kuzu bilmemnesi ha [Resim 10]...
<u>Man</u> : First, learn not to burn the rice [Frame 13]...	<u>Adam</u> : Sen önce pilavın altını yakmamayı becer [Resim 13]...
<u>Man</u> : At first, learn how to cook rice [Frame 15], and then you will do whatever you want [Frame 19]!	<u>Adam</u> : Sen ilk önce pilav yapmayı becer [Resim 15], sonra ne yaparsan yap [Resim 19]!
<u>Man</u> : My ladyship is taking cooking lessons but I am suffering [Frame 21; 22]!	<u>Adam</u> : Hanımefendi yemek kursuna başladı olan bize oldu [Resim 21; 22]!
<u>Man</u> : Not only we are starving but also [Frame 23]...	<u>Adam</u> : Aç kaldığımız yetmiyormuş gibi bir de [Resim 23]...
<u>Woman</u> : Honey, [Frame 27] today I learned great meals [Frame 31]...	<u>Kadın</u> : Hayatım, [Resim 27] bugün süper tarifer öğrendim [Resim 31]...
<u>Narrator</u> : In life, everybody should be tough as Profilos [Frame 32]...	<u>Narrator</u> : Bu hayatta herkes Profilolar kadar dayanıklı olmalı [Resim 32]...
<u>Man</u> : How nice [Figure 33]...	<u>Adam</u> : Ne güzel [Resim 33]...
<u>Narrator</u> : ...should challenge the years and the difficulties [Figure 34; 35].	<u>Anlatıcı</u> : ... yıllara ve zorluklara meydan okumalı [Resim 34; 35].
<u>Narrator</u> : Profilo, durable home appliances [Figure 36].	<u>Anlatıcı</u> : Profilo, dayanıklı ev aletleri [Resim 36].

The second character is the young woman, wife of the man. They seem that they are newlyweds. She is wearing shirt and trousers; but not a suit, can be named as a semi-formal style. She is well-groomed. She is the representation of a young educated modern woman, who is concentrated on her career and not very good at housework. Probably she studied college near her parents and not really cared about cooking and cleaning until she got married. Apparently, she is not good at cooking and that is why she is attending a cooking class.

We understand that they share the duties as a couple; she is responsible for cooking and he is for cleaning the dishes. However, the man thinks that, a woman should know how to cook and it is surprising for him not knowing how to cook even rice. Although, they share the responsibilities, he is still not comfortable with dealing the dishes. At the end of the commercial, from the looks of the man, we understand that they are in love with each other. Although he was really angry to her, the smile of hers calms him down. Combination of his love for the woman and the discourse of 'modern' man that defends woman-man equality and not to attach women to traditional roles; he knows that he should not be aggressive. However, he cannot escape from his cultural heritage especially when he is alone and feeling not attached to a significant social code. He feels the dichotomy between being modern and traditional. Thus, he is not confronting the woman rather talks from her back.

The product, even all products of brand, is underlined with their toughness and durability, in this commercial series. In everyday life, sometimes we get angry and wreak our anger on products. In this commercial, we see the man taking his anger to his wife on the dishwasher. The close-up scenes of the dishwasher, shown as the man is roughly filling it with dirty dishes, underlines the durability of the product.

However, in this commercial series, unlike the traditional ones, we are not informed about the programs specific to this particular dishwasher or other special features of the product. It is presented as the part of the life shown in the commercial. The plot of the commercial is designed as a cross-section from the daily life of the defined users. The quality and toughness of the product is transferred to the audience not with a direct message rather with actions embedded in the plot of the commercial.

The narrator of the commercial is male. By saying "In life, everybody should be tough as Profilos, should challenge the years and the difficulties", he sounds like a

wise man, giving lecture on life. This also strengthens the idea that this commercial presents a life section.

The environment is designed as a young couple's house in a gated community; not seems very fancy or very low profile; a modern and simple house, decorated with IKEA products. It seems like it belongs to educated, modern newlyweds from new middle class. The kitchen is the main place in the commercial. It is not very big, not decorated with expensive products, but it has an up to date taste. This modest decoration of the kitchen makes it realistic, breaks its ground from a decorated stage and strengthens the idea of real life presented in the commercial. Moreover, it matches with the newly-weds from middle class.

The man showing anger in the commercial is not a very common thing in the commercials, since it is not an 'ideal' behavior. Anger, disgust, fear are not pleasant emotions that the advertisers would like to transfer to the audience. Usually in commercials they create a perfect life and the product is part of this perfection. However, in this series of commercials we see anger coming out from the users and reflected to the advertised product. This aspect of the commercial makes a difference and makes it more realistic for the audience. Of course it ends up with a lovely scene, as usual, a glance of the woman erasing all the anger of the man, like a normal advertisement should have ended.

It can be said that, superficial, not internalized and imposed modernization discourse makes the man stuck in between two identities; first the new middle class man who lives in a gated community, second the traditional Turkish man. However, with the help of the product, he overcomes the dichotomy and can stay and behave as a modern educated man. The product, thus, assures the happy family image.

5.3.1.10 2009 Vestel Refrigerator Commercial

In the opening scene of the commercial, we see two kids, a boy and a girl sitting around the kitchen table, on which there is a birthday cake. As the boy is messing with the cake and the girl pushes his hand away from it.

Then, we hear a woman telling the kids, it is bed time. The kids seem disappointed and the boy asks the girl how are they going to celebrate the birthday and she answered that she has no idea. We understand that the woman who shouts from inside is their mother who we cannot see during the commercial. The kids are

waiting for their father to come home to celebrate his birthday. After that, we see the girl from a camera that is placed on the refrigerator. She turns towards the refrigerator and said maybe it has an idea. Then, the refrigerator begins to transform to a robot. At the same time, the camera moves out centering the refrigerator in the middle and we see the kitchen from a larger perspective. The boy gets surprised; however, apparently the girl knows this ability of the product and she claps her hands to celebrate the transformation. The robot comes near the kids, meets with the boy, greets the girl and sits on the chair between the kids. The camera shows under the table, legs and feet of the robot and swinging legs of the children. Then, we see the girl behind the robot in above perspective and she asks the robot if it has an idea about the problem. It nods its head, meaning yes. By the way we see the robot from the eyes of the girl. The robot stands up and points its belly, where there are some control buttons. The girl pushed the record button and scene fades out to black. After that, we see the father figure at the entrance of the house, he puts his tie on the console and enters to the kitchen. He walks towards the refrigerator; there is a photo of the kids on it. He pushes the play button and we hear the recorded voice of the kids. They celebrate their father's birthday and begin to sing the birthday song. The father first gets surprised then smiles. He opens the door of the refrigerator, looks inside, and takes the cake out. Actually, this commercial is also a part of series of them, in which the household products of Vestel turn into robots and save the kids from a bad situation or helps them to make surprises for their parents, just like any superhero would have done.

The first characters in the commercial are the children, a boy around 7 and a girl around 5 years old. They are waiting for their father to celebrate his birthday most probably on a school night. They get prepared and feel excited for the birthday; however, it is late in the evening and they need to go to bed.

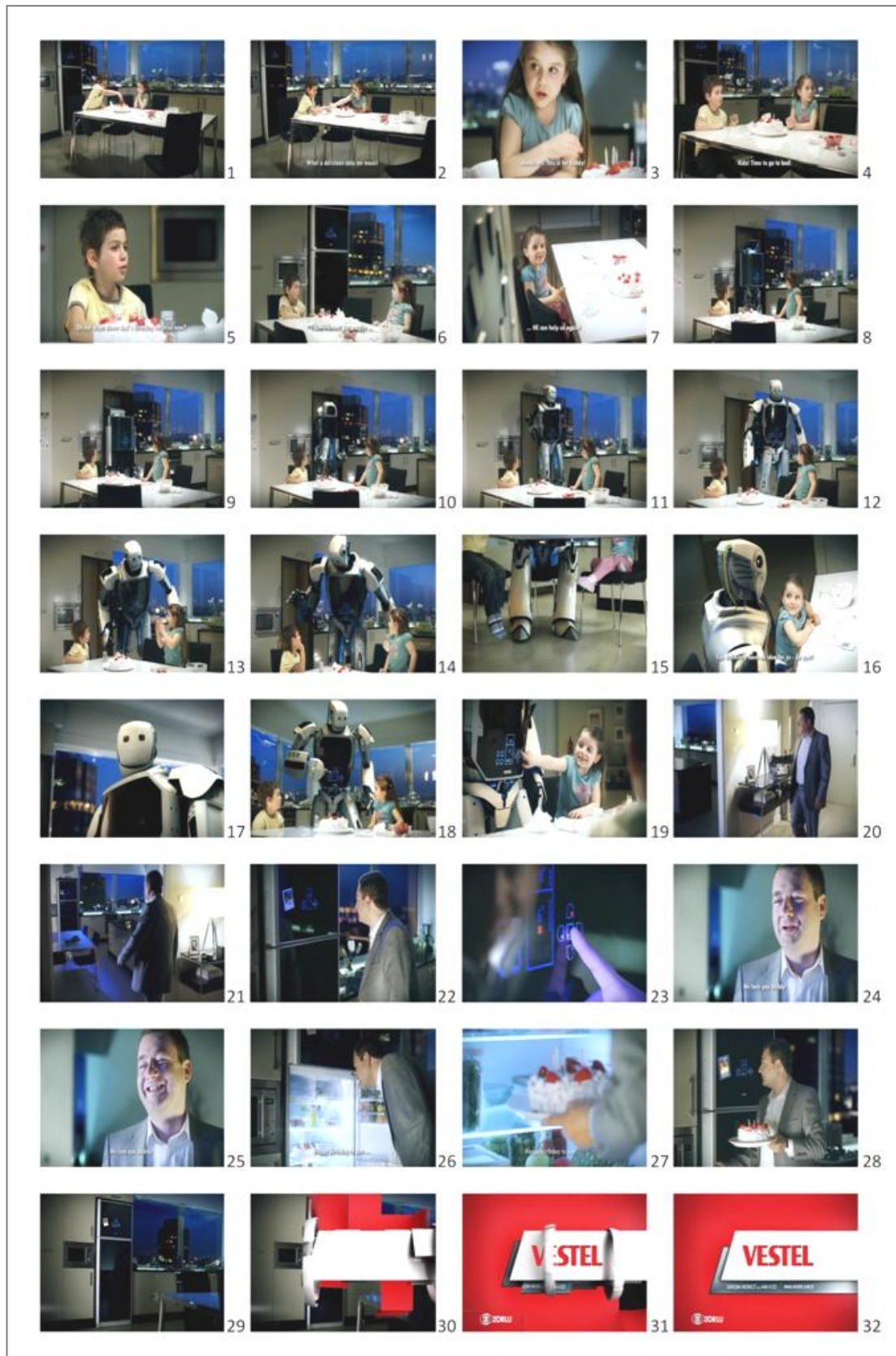


Figure 5.23 Scenes from 2009 Vestel refrigerator commercial

Table 5.17 Transcribed speeches from Vestel refrigerator commercial

Translated speech	Original speech
<u>Boy</u> : Ohh... It looks lovely [Frame 1]...	<u>Çocuk 1</u> : Uff... Çok güzel oldu haa [Resim 1]...
<u>Girl</u> : Hand's off [Frame 2]! You'll ruin it [Frame 3]!	<u>Çocuk 2</u> : Yaa, elleme [Resim 2]! Bozacaksın [Resim 3]!
<u>Woman</u> : Kids, it's been late... Bed time [Frame 4]...	<u>Kadın</u> : Çocuklar geç oldu... Haydi yatağa [Resim 4]...
<u>Boy</u> : How are we going to celebrate then [Frame 5]?	<u>Çocuk 1</u> : Nasıl kutlayacağız şimdi [Resim 5]?
<u>Girl</u> : I don't have an idea [Frame 6].	<u>Çocuk 2</u> : Hiç bir fikrim yok [Resim 6].
<u>Girl</u> : Maybe he has [Frame 7]?	<u>Çocuk 2</u> : Ama belki onun vardır [Resim 7]?
<u>Boy</u> : Woow [Frame 12]!	<u>Çocuk 1</u> : Vaaay [Resim 12]!
<u>Girl</u> : Hey [Frame 13]!	<u>Çocuk 2</u> : Hey [Resim 13]!
<u>Boy</u> : Hi [Frame 14]!	<u>Çocuk 1</u> : Merhaba [Resim 14]!
<u>Girl</u> : Please sit [Frame 15]...	<u>Çocuk 2</u> : Otursana [Resim 15]...
<u>Girl</u> : Do you have an idea [Frame 16]?	<u>Çocuk 2</u> : Eee, senin bir fikrin var mı [Resim 16]?
<i>(Robot waves his head up and down meaning yes)</i> [Frame 17]	<i>(Robot evet anlamında kafasını sallar)</i> [Resim 17]
<u>Boy</u> : Ooh! Yes [Frame 18; 19]!	<u>Çocuk 1</u> : Evet yaa [Resim 18; 19]!
Girl and Boy: Have a nice year daddy [Frame 24]! Happy birthday daddy, happy [Frame 26; 27]...	<u>Çocuk 1 ve 2</u> : Doğum günün kutlu olsun babacığım. [Resim 24]! İyi ki doğdun baba [Resim 26; 27]...
<u>Narrator</u> : Records messages and plays MP3 [Frame 28]...Shiny refrigerator [Frame 29]... Vestel Maestro [Frame 30; 31]... Vestel [Frame 32].	<u>Anlatıcı</u> : Mesaj kaydeden, MP3 çalan [Resim 28]... Işıl ışıl buzdolabı [Resim 29]... Vestel Maestro [Resim 30; 31]... Vestel [Resim 32].

While he is closing the door of the refrigerator, he glances longingly to the photo of the kids. At the end of the commercial, we see the kitchen from a distance and hear the narrator mentioning the MP3 recorder/player feature and the shiny surface of the refrigerator. Lastly, the logo of the brand appears on the screen and it has a robotic character too.

Using children in the advertisements are restricted in some developed countries unless the advertised product is not related with them directly. It is not considered as an ethical behavior to use them to appeal the audience. They are the easiest way to reach to the audience on an emotional ground. However, in this commercial, they are presented in need of a superpower to help them to celebrate their father's birthday and at that point the product meets their need. They miss their father who works a lot; and even, it is a special night for the family, the father is late for home.

The second character is the mother. Although we only hear her voice, she is defined as the character that has the responsibility of the kids. She is taking care of the kids in the absence of the father, apparently happens a lot, considering his being late on an important day. Not showing her in the commercial has its own connotations. The advertisers do not want to interrupt the audience who feel pity for the lonely children by adding the mother character in the commercial; or maybe, the advertisers do not prefer to show the mother figure; since they do not want to disturb the created emotional bond with the audience by exaggerating the situation. Showing a busy professional mother figure may cause the audience to feel sorry for the kids, who would be victimized as lonely kids, and would disturb the happy family image.

The father character is represented as a business man, probably an executive, who works a lot. He is wearing a suit; he loosens his collar and takes off his tie when he comes to home as if he is trying to lose everything about work. He seems exhausted after a long work day. He has a good income. Coming home late, wearing business suits and living in a residence indicate that the father is working in a higher managerial or administrative position. He is represented as the modern urban man, who sacrifices his personal life for sustaining a wealthy life. However, there is another dichotomy here. It is commonly known that, brands prefer to present their products with a defined user who belongs to a higher in social status than their target audience. This is a tactic used by the advertisers to make the audience emulate to the defined user. However in this case, Vestel aims a little higher status than usual. This is most probably preferred to match the technological and innovative features of the product in the commercial to its supposed user profile.

The created environment for the commercial is a modernly decorated kitchen of a residence located in the city center. For almost two decades, there has been a rise in construction projects in the urban spaces in Turkey. Especially in İstanbul, because

of the city's habitation density, buildings are designed as tall buildings. Generally, these construction sites are formerly habituated by low income population. This gentrification of urban spaces has resulted new middle class individuals to live in gated communities in the outskirts of the city and residential complexes in the city centers. Because of the value of the real estates in the center is higher than those in the outskirts, individuals living in residences of the city center usually belong to upper middle segment. Here we see that the family lives in one of these new multi-layered residences in the city center. The view of the city that is seen from the window and the interior decoration shows that this building is one the new residences in the city center. The modernist character of the environment, its shiny surfaces and lack of accessories are too sleek and sterile for a family with two little kids. As it strengthens the references of high income and social status of the family, it loses its ground to be a realistic setting.

The product is an innovative one; inserting an MP3 player/recorder to a refrigerator is a new concept. However, this ability of it could be underlined better by using a couple without children who works a lot and in need of exchanging messages in the rush of the urban life. The same environment would also suit this kind of a couple in a better way. However, the transformation of the product to a robot, like in the Transformers movie, is related strongly with the kids. It is presented as the children's imagination, like an imaginary friend since no adult has witnessed this transformation. When the refrigerator turns into a robot, it gives the children an idea, presents a solution to celebrate their father's birthday and becomes their hero. Moreover, masculine and strong character of the robot can also be considered as a substitute for the father character. Moreover, we understand from the commercial the interaction of the refrigerator is too easy that a child can manage that.

Vestel began to use these product-robot characters in its commercials soon after its competitor, Arçelik, presents its mascot Çelik; also a robot, but not a transformer one; within the commercials to the audience. Çelik also took children's attention; even Arçelik sold Çelik toys in its stores. Thus, it can be said that, taking children's interest is a strong motive for white good brands. It can be related with strengthening the brand attachment of the families or reaching them via their children. Moreover, similar to the interior design of the environment, product also emphasizes the minimalist yet technological style which suits most of the new middle class

individuals. Most of all, transforming a product to a robot, of course, is a strong sign for technological abilities and innovative features of the brand.

The members of the new upper middle class have to work hard to keep up their socio-economic status, since they do not inherit it. Thus, the reason behind the sterile environment in the commercial has also reference to a working woman. No one is living in this kitchen, since parents are working and children are in the kinder garden, and the family can meet each other only in the evenings. However, apparently the father cannot manage that in some occasions. So, products, which take care of children with their superpowers, make this fast urban life easier for individuals. In this commercial, the emotional effect is strengthened with the substitution of the products for parents.

5.3.1.11 2011 Arçelik Oven Commercial

The plot of the story is designed as a meeting story of a bride and a mother in-law and it is narrated to the audience from the perspective of the mother in-law. While we are listening to this story, we see what has happened in flashbacks. In the first scene, we see the mother in-law in the kitchen preparing cakes and pastries for her son who, as we understand, decides to return home from abroad. She mentions that after this good news she has bought an oven for baking nice pastries. After that, we see her setting a nice table full of nice dishes and hear door bell. She opens the door and hugs her son. That is the moment that she realizes the girl standing behind her son. The girl waves at her with a smile. The mother welcomes them in the house, but apparently she is not comfortable with the unnoticed arrival of the guest. The girl puts off her hat and puts it on the man with an intimate manner. By the way, the mother is stares at her with a contempt face and narrates that she has found her a bit 'different'. In the next scene, we see the man and the young woman sitting around a dining table and the mother serving them food and asking who his friend is. He gives the good news of their marriage decision to his mother as an answer to the question. The mother puts on a fake smile and gazes at her ripped jeans. After that, the scenes start to change quickly. First, we see mother and son sitting on a couch in their house, son watching TV and mother reading a newspaper and asking him to think over their decision.



Figure 5.24 Scenes from 2011 Arçelik oven commercial

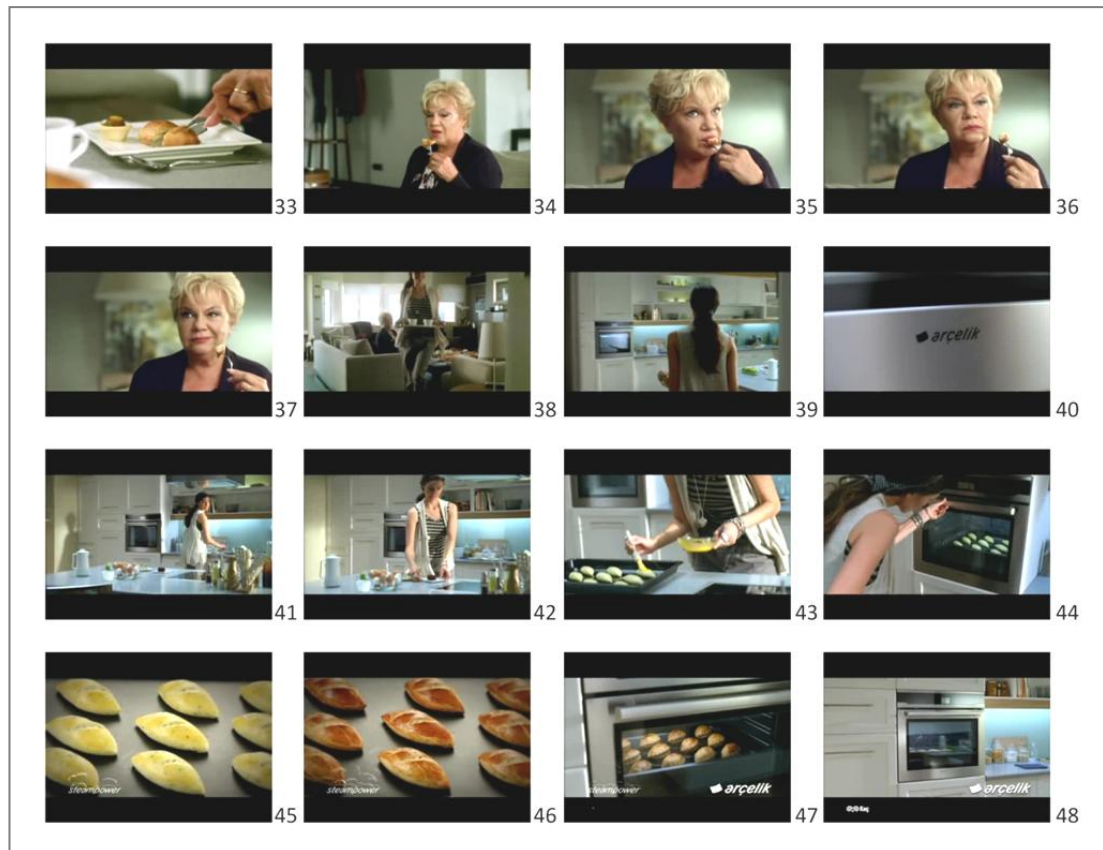


Figure 5.33 (continued)

The next scene is from girl's house, she is offering the mother Turkish coffee, as it is the Turkish tradition to drink coffee before asking the consent of the bride's father for the marriage. Next scene, we see the mother writing the invitations of the wedding and asking his son if it is not too soon for them to marry. After that, we see the son tying his shoes and the mother folding some clothes and objecting the marriage. The scene changes to a wedding shot, the bride, the groom and the mother in-law are dancing all together. After that, we see the mother visiting the newlyweds. She enters the house looks around and scans the decoration. She realizes that her daughter in-law has prepared a lot of pastries for her visit. The mother tastes them with a suspicion; however, the young woman proves her wrong since pastries are well baked. The mother figure smiles with pride and it is the moment that she has changed her mind about her daughter in-law, well daughter. As a last scene, we see the young woman entering the kitchen to refresh the cups of tea and she begins to prepare new pastries, and put them in the oven. While we are listening to the narrator, we see pastries are beautifully baked in the oven, then the camera moves out and we see the oven in the kitchen.

Table 5.18 Transcribed speeches from Arçelik oven commercial

Translated speech	Original speech
<p><u>Woman:</u> My son decided to return home [Frame 1]. I got into a panic [Frame 2].</p> <p>Immediately I went to Arçelik and bought a new oven [Frame 4]. I bake cakes and pastries [Frame 5].</p> <p>Whatever, he came [Frame 7]... ..with a girl [Frame 9]. How can I say [Frame 10]? She is somehow different [Frame 11; 12].</p> <p>I asked "Who is your friend?" [Frame 14; 15]...</p> <p>..."Mom, we are getting married" he answered [Frame 16; 17; 18].</p> <p>"Think through, my dear" [Frame 19; 20; 21]...</p> <p>..."Isn't it a little soon?" I said [Frame 22; 23]; and added "Never, ever!" [Frame 24].</p> <p>After the honeymoon I visited them [Frame 28; 29; 30]. She baked cakes and pastries [Frame 31; 32]. I took a little bite [Frame 33; 34], considering it isn't well baked [Frame 35].</p> <p>They were wonderful, as if I baked them [Frame 36; 37].</p> <p>She is a dear, very nice girl [Frame 38; 39]. Not a daughter in-law to me but she is like my own daughter [Frame 40].</p> <p><u>Narrator:</u> Women make miracles, Arçelik makes innovations [Frame 41; 42; 43]. Pastries are well baked with Arçelik's Steam Power built-in oven [Frame 46; 47; 48].</p>	<p><u>Woman:</u> Oğlum memlekete dönüyorum diye haber verdi [Resim 1]. Ay bende bir telaş [Resim 2].</p> <p>Hemen Arçelik'e gittim bir fırın aldım [Resim 4]. Kekler börekler pişirdim [Resim 5].</p> <p>Neyse, geldi [Resim 7]... Takmış koluna bir kız [Resim 9]. Nasıl diyeyim [Resim 10]? Bir değişik [Resim 11; 12].</p> <p>"Arkadaşın kim?" dedim [Resim 14; 15]...</p> <p>"Anne biz evleniyoruz" dedi [Resim 16; 17; 18].</p> <p>"Düşünün yavrum biraz" dedim [Resim 19; 20; 21]...</p> <p>..."Henüz erken değil mi?" dedim [Resim 22; 23]; "Hayatta olmaz" dedim [Resim 24].</p> <p>Balayı malayı geçti. Gittim evlerine [Resim 28; 29; 30]. Çörekler, poğaçalar pişirmiş [Resim 31; 32]. Hani içleri pişmemiştir diye [Resim 33; 34], şöyle ucundan tadayım dedim [Resim 35].</p> <p>Harika olmuş yumuşacık. Sanki ben pişirmişim [Resim 36; 37].</p> <p>Hanım kız. Çok hanım kız [Resim 38; 39]. Gelinim değil, kızım sanki [Resim 40].</p> <p><u>Anlatıcı:</u> Mucizeleri kadınlar yaratır yenilikleri Arçelik [Resim 41; 42; 43]. Arçelik'ten buhar destek teknolojisiyle hamur işlerini yumuşacık, puf puf, çıtır çıtır pişiren Steam Power ankastre fırın [Resim 46; 47; 48].</p>

The first character in the commercial is the mother, who is in her 60s, well-groomed, skillful and obviously very fond of her son. Also, she belongs to upper middle class since she has the opportunity to make her son study abroad. She seems excited about her son's return from abroad and wants to take care of him by cooking his favorite meals. This is not a special case for this particular mother, but all mothers who cannot see their children for a long time behave like her.

However, she gets surprised with the news of the marriage and does not find the bride candidate good enough for her son. Despite the fact that she objects the marriage when she is alone with her son; she meets the requirements of pre-wedding traditions for not bringing discredit to their family name. She is defined as a caring mother who wants the best for her son.

The second character is the son, who is in his late 20s and educated abroad. He is represented as a man who stuck between the conflict between his mother and fiancé, but he is taking the side of love. Indeed, he knows that his mother is objecting because of the love she has for her son, and she will never find a candidate good enough for him. So he keeps his silence about his mother's objections and follows his heart.

The third character is the young candidate of bride, she is in her mid-20s and also educated abroad, which refers that she also belongs to upper middle class. She is the hidden main character of the commercial. First, she is regarded as not suitable to be the wife, after the marriage she upgrades to a perfect housewife and ideal spouse according to the mother figure; she even described her as her daughter. In the commercial, the situation is presented to the audience as a misjudgment or prejudice of the mother; however, we can see that the mother changes her opinion after she witnesses the tidiness of house and tries well baked pastries. Somehow, she tests the young woman according to the book of perfect housewife. Also, the change in the clothes of the young woman, from ripped jeans to regular trousers affects the mother's thoughts about her.

We cannot see any father figures in the commercial, neither the man's nor the young woman's. This situation makes woman, motherhood, wifedom, ideal mother and ideal wife concepts the focus point of the commercial. In Turkey, women are raised to become an ideal wife, traditionally. She needs to meet every need of her husband,

children, and place of this sacred union, the house. In time, social role of a woman has changed; she begins to be employed, but this does not exempt her from the traditional roles. Her job can be tolerated unless she continues to be a good wife. The woman in the commercial, although she is a modern one, is still looking for an ideal wife for her son. Likewise; the young woman changes her significant codes, like her clothes, after she gets married and adopts the traditional social roles that come along with marriage. In this commercial, besides her changing style; it is the product, used and appreciated by the previous generation, gives the young woman 'ideal wife' identity.

There are two main environments in the commercial, which are the house of the mother character and the house of the young couple. The first one is a classically decorated 'mother's house' where warm colors are dominating. There are wooden furniture, lots of ornaments, laces and picture frames in the living room. The setting of the table is noteworthy; on it there are table cloth, napkins, ornamented circular plates and Turkish tea glasses. Whereas the other house is decorated with a modern taste; white is the main color, there are modern furniture, no laces, basic lamp shades. The table is different too; there are table mats, white rectangular plates and tea cups on it. She is serving croissant and quiches; which are not traditional Turkish dishes, and presents her being 'modern'.

Despite the differences in the decoration the product, which is an embedded oven, is placed exactly same in both kitchens. The underlined feature of the product is its innovative steam power which makes the pastries soft and well baked. This is well presented at the end of the commercial with close up shots and explanatory presentation. This product and the pastries it baked create the common point between the mother in-law and the daughter in-law.

5.3.1.12 2012 Profilo Dishwasher Commercial

The commercial opens with a woman who sneezes while she is placing the dirty dishes into the dish washer. A man enters in the kitchen and gives an empty baby bottle to the woman. She asks questions about the baby; whether she/he drank whole bottle or if she/he slept. While she is placing the parts of the baby bottle to the dishwasher, she also asks if she/he bring up wind and adds if the man dresses the baby her/his snap suit.



Figure 5.25 Scenes from 2011 Profilo dishwasher commercial



Figure 3.34 (continued)

Her endless questions are answered excellently by the man except the last one. When she asked with misty eyes if he kissed the baby; at first, the man pretends as if he does not hear the question. After that, she angrily repeats the question and we see the flash back scene of the man kissing the baby. However, the question remains unanswered, the woman shakes her head up and down meaning that she knows what has happened and smells the baby bib that she is holding. In the last part of the commercial, as the narrator is talking about the dishwasher; first, we see the dishwasher in the kitchen environment, then a woman pushing the ‘hygiene extra’ and start buttons respectively. After that, we see the general looks of the dishwasher in the kitchen and a close up shot of the control panel of it. At last we see the logo of the brand.

The characters of the commercial are a couple; the mother and the father of a newborn. We understand that the woman has flu since she is sneezing; and she cannot take care of the baby for not infecting him/her. When the father enters the room with an empty baby bottle, we understand that he substitutes the mother for baby care. Since the questions of the mother are about the nursing of the baby, we understand that she is concerned about her/him, but she is not apprehensive like the traditional mother figures. Rather, she seems that she is not comfortable with idea of the father taking care of the baby. In the commercial, she seems comfortable for taking all responsibility of the baby on her shoulders. However, when the health of the baby at risk she sacrifices the duties assigned to her. This point is underlined when she asks if the father has kissed the baby. Suddenly, the mode of the commercial changes, she becomes emotional, her eyes fill with tears, and she smells the bib she is holding with longing. We understand that she misses her baby, and even envies the father for taking care of the baby. The advertisers try to reach the audience by conducting an emotional bond between them and defined users.

Table 5.19 Transcribed speeches from Profilo dishwasher commercial

Translated speech	Original speech
<u>Woman</u> : AaChoo [Frame 1]!	<u>Kadın</u> : Hapşuu [Resim 1]!
<u>Man</u> : Bless you my love [Frame 3]...	<u>Adam</u> : Çok yaşa canım [Resim 3]...
<u>Woman</u> : Did he drink all of it [Frame 4]?	<u>Kadın</u> : İçti mi hepsini [Resim 4]?
<u>Man</u> : Yes... He felt asleep [Frame 5]...	<u>Adam</u> : İçti... Uyudu [Resim 5]...
<u>Woman</u> : Did he bring up wind [Frame 6; 7]?	<u>Kadın</u> : Gazını çıkardın mı peki [Resim 6; 7]?
<u>Man</u> : Indeed [Frame 8]!	<u>Adam</u> : Hem de nasıl [Resim 8]!
<u>Woman</u> : What about snap suit [Frame 10; 11]?	<u>Kadın</u> : Tulumunu da giydirseydin [Resim 10; 11]?
<u>Man</u> : Check [Frame 12]!	<u>Adam</u> : Giydirdim giydirdim [Resim 12]!
<u>Woman</u> : AaChoo [Frame 13]!	<u>Kadın</u> : Hapşuu [Resim 13]!
<u>Man</u> : Oh my dear [Frame 14]...	<u>Adam</u> : Canım ya [Resim 14]...
<u>Woman</u> : Did you give him the dummy [Frame 15]?	<u>Kadın</u> : Emziğini verdin mi peki [Resim 15]?
<u>Man</u> : Yes [Frame 16]...	<u>Adam</u> : Verdim [Resim 16]...
<u>Woman</u> : Did you kiss him [Frame 19]?	<u>Kadın</u> : Peki öptün mü [Resim 19]?
<u>Man</u> : Uh [Frame 20]?	<u>Adam</u> : Hı [Resim 20]?
<u>Woman</u> : Did you kiss him [Frame 21]?	<u>Kadın</u> : Öptün mü [Resim 21]?
<u>Man</u> : ... [Frame 24] (<i>He flashbacks to the moment he kissed the baby</i>)	<u>Adam</u> : ... [Resim 24] (<i>Bebeği öptüğü anı hatırlar</i>)
<u>Narrator</u> : Profilo hygiene extra, extra careful dishwasher for mothers who protect their babies even from themselves [Frame 26; 27; 28; 29; 30; 31]. Provides extra hygiene to mothers feel at ease [Frame 33; 34; 35]. Profilo durable home appliances [Frame 36].	<u>Anlatıcı</u> : Bebeğini gerektiğinde kendinden bile koruyan annelerimize Profilo'dan ekstra titiz bulaşık makinesi. Profilo Hijyen Ekstra. [Resim 26; 27; 28; 29; 30; 31]. Ekstra hijyen sağlar, annelerin içi rahat eder [Resim 33; 34; 35]. Profilo dayanıklı ev aletleri [Resim 36].

However, to reach that goal, they take some assumptions for granted. As mentioned before, she is not sure about the child-care abilities of her husband, because most probably he is lack of practice. Thus, we can say that, all the responsibility of the

newborn including baby-care is defined as a womanly job in the commercial. However, in some special occasions, like being sick- father figure practices these womanly defined duties. Despite its own negative connotations about women - men equality, this commercial presents a male figure taking care of the baby. This is a relatively new concept for advertisements. Generally, they are mothers who are taking care of the children in the advertisements. This is about feeding the general assumption in the culture and to be fed from it; and circulating the settled discourse about parenting. This commercial cracks this rigid structure in the society by showing the alternative way. Although this is a conditional situation, we label the defined users as modern educated individuals. In that way, this commercial is presenting a modern way of parenting to Turkish culture. The other important point is the excuse that releases the mother from taking care of the child care is not saving her from doing the dishes. At the very beginning of the commercial, we see her placing dirty dishes to the dishwasher, despite she is ill. So, we again see a woman doing a womanly defined job.

Another important point about the characters is their clothing. The mother is wearing pyjamas and robe, her hair is a sloppy pony tail, she has a red nose, misty eyes and no makeup, which all support that she is sick. Father is also in his casual clothes, sweat shirt and jeans. This feature of the characters makes the commercial realistic. It is a cross-section of their life presented to the audience. By this way, it supports the intended emotional touch of the commercial and makes audiences believe in it.

The main environment of the commercial is the kitchen, which is decorated in a modern way. Light colors strengthen the spacious environment perception of the audience. It is a cozy kitchen with the wooden bench which is used as a dinner table. Using benches instead of dining chairs is a new concept, especially preferred by younger generation. It can be said that it is a realistic decoration considering the detailed placement of the accessories. We can see the baby feeding chair and some toys in the kitchen, some magnets on the fridge and a kettle on the stove. These detailed touches remove the fictive production features of the commercial and make it realistic.

The underlined features of the discourses in the commercial are nicely presented to the audience by showing them in interaction with the defined users. The first one is the narrower rack which is placed above the top rack. This rack is specialized for the

small pieces, which need to be cleaned just like the bigger ones; since sometimes small things placed in the dishwasher stuck in between the bigger pieces and not cleaned properly. This rack is a new feature of the dishwasher and presented to the audience while in use. The most important feature, of the product which is the *hygiene extra* is underlined several times during the commercial. First, the plot of the commercial is designed for this property. Second, the mother pushes the hygiene extra button in the story. Finally, in the end of the commercial, both the narrator and the close up shots of the button, which is also shown while in use, explains the outstanding feature of the dishwasher clearly to the audience.

5.3.2 Automobile Commercials

Automobile commercials are differentiated from the white goods commercials both with the gender of the defined users and the environment following the findings of the previous researches. The selected automobile commercials for the doctoral study are mostly gathered from archives of Crystal Apple Awards. However, the first one, Anadol commercial, is added later to the sample. Both the brand and the commercial itself are thought to be a unique contribution to the study.

5.3.2.1 1970s Anadol Commercial

Anadol was the first car that was mass produced in Turkey. In that way, it is a significant brand in Turkish automobile history. It was produced between years 1966 and 1984, and sold 87 thousand automobiles in this period (Azcanlı, 1995). It was a joint product of Ford and Koç Holding association; however, it was designed by an English design team called Ogle. The team intended to design a basic automobile without using the fashionable curves of the time, to make the car adaptable to modifications (Demirer & Aydoğan, 2008). Except its engine and transmission which were imported from Ford, all parts of the car were produced and assembled in Turkey. Its body was made of fiberglass to reduce expenses (Azcanlı, 1995; Demirer & Aydoğan, 2008). The commercial belongs to second generation Anadol series, called A2, which was produced from 1970 till 1981. It was world's first four-doored fiberglass car ever produced. According to the Automotive Manufacturers Association's production report, this particular model which was named Anadol A2-SL was begun to be produced in 1976 and sold over 15 thousands.



Figure 5.26 Scenes from 1970s Anadolu A2 commercial

Table 5.20 Transcribed speeches from Anadolu A2 commercial

Translated speech	Original speech
<u>Narrator</u> : You run, you overcome and you rise my dear Anadolu [Frame 1; 2]...	<u>Anlatıcı</u> : Koşarsın, aşarsın, coşarsın, Anadolu'm benim [Resim 1; 2]...
<u>Narrator</u> : You go beyond in full gallop my dear Anadolu [Frame 3; 4]...	<u>Anlatıcı</u> : Yutarsın enleri doludizgin, Anadolu'm benim [Resim 3; 4]...
<u>Narrator</u> : You are solid, you assure with your chassis [Frame 5; 6];	<u>Anlatıcı</u> : Sağlamsın güven verirsın şasinle [Resim 5; 6];
<u>Narrator</u> : You are speedy and ride with your powerful engine [Frame 7; 8]...	<u>Anlatıcı</u> : İçin tez aşar gidersin motorunun gücüyle [Resim 7; 8]...
<u>Narrator</u> : No matter what I say, my dear Anadolu [Frame 9; 10]...	<u>Anlatıcı</u> : Ne desem az senin için, Anadolu'm benim [Resim 9; 10]...

This commercial is a part of series of three (Figure 5.35), in which this is the first one. In the second one, we see the car is identified with a white horse and the narrator, mentions about its power. In the third one, the car is shown right after a folk dance group who are dancing in Caucasian style. The narrator underlines the car's homeland where it is named after, Anatolia / *Anadolu*. He says that its features refer to all aspects of Anatolia / *Anadolu*, which is known as the host of various cultures.

This commercial is selected for the study amongst these three because it is the only one that shows the user of the automobile.



Figure 5.27 Scenes from other A2 commercials

We see the car going fast on a woody road at the opening scene of the commercial. Then, the camera placed on the hood shows us the driver who is smiling and enjoying the ride. By the way, we hear the narrator since the beginning of the commercial and the driver pretends to say the words by moving his mouth. Moreover, he caresses the steering wheel as he speaks. Then behind the trees nearby the road, we see the car again in speed. However, unlike common commercials we see the car moving towards the left side of screen. After that, the scene changes and shows us the driver from the passenger seat. We see him tapping the steering wheel as he is tapping one's shoulder. The commercial ends with the scene shows us fast moving car from a large angle. The logo of the car appears on the bottom of the screen.

The driver in the commercial reflects common people of Turkish society of the time. Since it is a local automobile, which is produced for common citizens of Turkey, the driver is not stepping forward with his wealth or occupation. He represents an ordinary Turkish man.

There is a Turkish myth that defines three important assets of Turkish men: 'Horse, wife and weapon' According to the saying these must be protected and cared no matter what, and any assault to one of them is regarded as an insult to their manhood. Horses were the main transportation asset of them; women were needed to sustain the race and breed to guarantee the next generations and weapons were used for attack or defense for any assaults. In the commercial, the car stands for the 'horse' following this myth. It is represented as the modern version of it. The driver's caressing and tapping of the steering wheel strengthen this replacement. He

impersonates the car and treats it as a living creature, in this case a horse. Moreover, the words of the narrator “you go beyond in full gallop” is another reference to horses. Thus, Anadol is presented to the society as one of the three most valuable assets of them. It must be possessed and protected since it is the extension of the Turkish tradition.

Although the main idea of the commercial is to market the car as a city car for common people, in the commercial the selected environment is not the streets of a city. Rather, the commercial is staged on a woody road which also strengthens the nature and horse connection.

The words of the narrator, which are written like praise to the car, underline its speed, strength and power following the associated features of the car with horses. The repetition of words “my dear Anadol” at the end of the lines and the metaphors used in these lines are references to minstrels of Turkish folk culture.

The emphasis on Anatolia / *Anadolu* in the commercial cannot be disregarded. The ending of the lines that are translated as “my dear Anadol”, which is originally ‘*Anadolum benim*’ in Turkish, also homonym to ‘my Anatolia’. As it is mentioned above, by using this homonym, commercial transfers all aspects of Anatolia, but especially its cultural heritage, to the automobile. Moreover, this continuous calling in the commercial can be regarded as a metonymy. The narrator is calling out to the people of Anatolia and dignifies them.

The car going to the left side of the screen is mentioned above. This is an odd shooting technique, since generally the cars are presented while they are going to the right side of the screen in the commercials. Generally right side is associated with good things in the commercials. It represents the right way to go, the acceleration or the future. However, this small mistake made by the advertisers should be overlooked considering this is one of the earliest examples of Turkish commercials.

5.3.2.2 1989 Ford Taunus Commercial

In the first scene of the commercial, we see, from the side mirror, a close up shot of a closing door of a car and we see a man wearing sun glasses at the wheel.

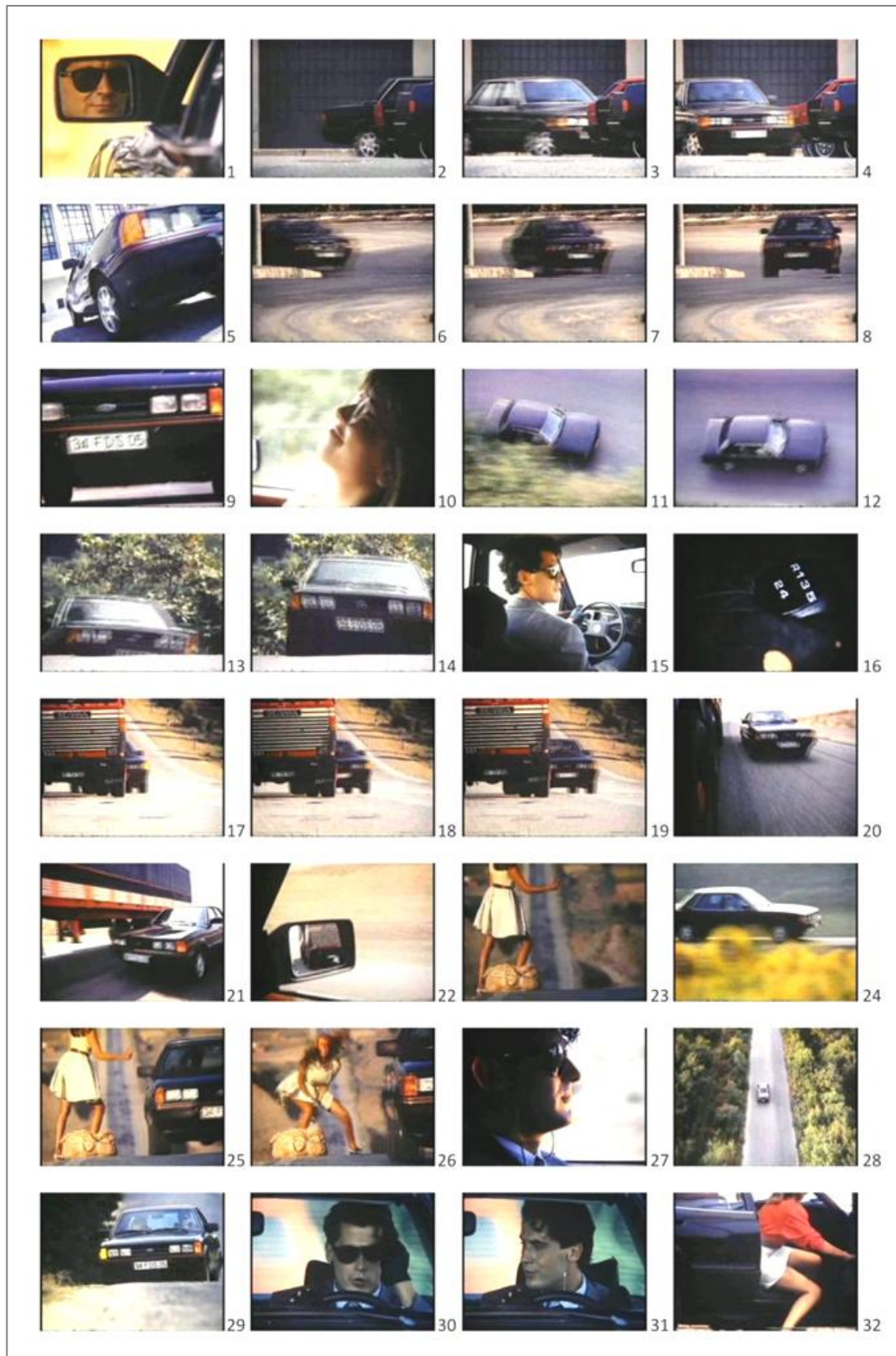


Figure 5.28 Scenes from 1989 Ford Taunus commercial



Figure 5.37 (continued)

Table 5.21 Transcribed speeches from Ford Taunus commercial

Translated speech	Original speech
<u>Man:</u> Do you know, why did I prefer Taunus [Frame 2; 3]? It makes me feel safe [Frame 4].	<u>Adam:</u> Neden Taunus'u seçtim biliyor musun [Resim 2; 3]? Güven veriyor [Resim 4].
<u>Man:</u> Did you feel the road holding [Frame 8; 9]?	<u>Adam:</u> Yolu nasıl kavradı hissettin mi [Resim 8; 9]?
<u>Woman:</u> Hı hı [Frame 10]...	<u>Kadın:</u> Hı hı [Resim 10]...
<u>Man:</u> Are you comfortable [Frame 11]?	<u>Adam:</u> Rahat mısın [Resim 11]?
<u>Woman:</u> Yes, it is like being up in the clouds [Frame 12; 13].	<u>Kadın:</u> Evet, bulutların üzerinden gider gibi [Resim 12; 13].
<u>Man:</u> Feel the power [Frame 15]...	<u>Adam:</u> Şu güce bak [Resim 15].
<u>Man:</u> Steering is so comfortable; I can drive like hours without feeling tired [Frame 22; 23; 24; 25; 26].	<u>Adam:</u> Direksiyon o kadar rahat ki; hiç yorulmadan saatlerce gidebilirim [Resim 22; 23; 24; 25; 26].
<u>Woman:</u> You should take your seat; we are getting close to the city [Frame 28; 29].	<u>Kadın:</u> Artık yerinize geçseniz, şehre geliyoruz [Resim 28; 29].
<u>Man:</u> Let's go [Frame 36].	<u>Adam:</u> Gidelim [Resim 36].
<u>Narrator:</u> Reward your success with Ford Taunus. At the wheel or at the back seat; as you wish... Ford Taunus [Frame 38; 39].	<u>Anlatıcı:</u> Başarınızı Ford Taunus'la ödüllendirin. İster arka koltukta ister direksiyonda... Ford Taunus [Resim 38; 39].

He moves the car out from the parking lot quickly and he takes the road. By the way, he makes an introduction to explain why he prefers Taunus. These moves are all done in a speedy way and this feeling is strengthened with the quick changes of the

shots. Later, we see the car turning a corner fast, while he is mentioning about the safety of the car. He asks if she felt how the car holds the road, and it is the first time we see the woman at the passenger seat. Then, the car is shown from bird's-eye on a road in the woods as they are in the countryside. Later, we see the driver telling the woman to feel the power as he is looking at her. Then the scene is changed to the close up shot of the gear shift, which is followed by the car overtakes a truck. While it is overtaking, the scene changes several times quickly; first, we see the car getting close to the truck from behind; second, we see it in a lower angle when it is near the truck; third, we see it from the side of the road while it is passing the truck and at last we see the truck at the side mirror of the car. The speed of the changes of the scenes also strengthens the speed and power enhanced with the car. While he is mentioning the comfort of the car, we see another woman, hitchhiking on an empty road and understand that the car is approaching to her. However, he did not stop for her, but makes her skirt blow with the wind created by the speed of the car. Then we see the driver in a close up shot and hear the woman suggesting him to move to the back seat. After that, the car is pulled over, we see the driver in his seat, and he takes off his sun-glasses and looks at the woman. Then, we see the woman wearing a red blouse and white mini skirt, getting off the car. In the following scene, we see a chauffeur for the first time; he and the woman take their seats with a sudden move. Later, the camera shows the back seat of the car where the man, holding a newspaper, and the woman, taking notes, are sitting. The man suddenly folds the newspaper, makes an eye contact with chauffeur from the rear mirror and says "Let's go!". This is the time we realize the changes in the clothing and accessories of the characters. The man and woman both switch their sun glasses to eye glasses, the man takes off his leather driving gloves and the woman wears a jacket. The chauffeur tips with his hat and follows the order. In the last scene, we see the car taking the road and hear the narrator saying his words; lastly, the logo of the brand and the model of the advertised car appear on the screen.

The commercial can be divided into two parts. First one is the part when the man is driving the car and when we think he and his girlfriend are on a road trip with the car they just bought, and second, when we realize that he is the boss and they are travelling to the city center. This creates a surprise point in the commercial because

the structure of the commercial and the represented characters in the first part and their relationship breaks and is restructured in the second part.

The first character of the commercial is the man who is represented in a dual character. First is the man, at the beginning of the commercial, who is wearing jeans combined with a jacket, shirt and tie, also sun-glasses and driving gloves. He is enjoying his car and its features, and tries to impress the woman sitting next to him by bragging about its features. Second is, at the end of the commercial, an executive business man, even a bureaucrat, who is wearing eye glasses and a proper suit with a tie and a pocket square, sitting at the back seat of the car driven by a chauffeur, and reading his newspaper in a serious mannered face which can be associated with a business man stereotype. He has no trace of passion or emotion revealed in his bodily expressions. The changes in his clothes are not major; even we do not understand these at the first glance. However, the changes in the accessories, sun glasses and gloves to glasses and pocket square are the changes that transform the man into an executive businessman. Through the commercial, the man makes short sentences with certain and clear emphasis and this clarity reach its top point when he orders the chauffeur to drive. This way of speech veils his emotions even more his passion about speed, performance, power which are also directly related to the car itself. Actually, he is too enthusiastic about the features of the automobile. This makes us think that he is actually talking about the features of his real personality. Outside he is a serious business man, however, inside he has a colorful, young, energetic personality and he tries to seduce the woman with these features of the automobile, namely with his personality.

The second character of the commercial is the woman who is also represented in two different ways; first, as the girlfriend of the man and second, as his secretary. There are also changes in her dressing and accessories in the second part; she wears a jacket with a pocket square on top and changes her sun glasses to eye glasses. Moreover, she holds a notepad and takes notes for her boss at the end of the commercial. In the first part of the commercial, she is in a calm and comfortable mood and the metaphorical references in her speech strengthen her feminine aspects. But when they approach to the city center, she faces the reality that she is the secretary of the man, remembers her duty and reminds him to take the backseat.

The man and the woman are in a power relationship. At first, the way the man talks and she responds to him makes the audience think that, he is trying to attract his girlfriend with the car he owns and the features of this car. His clear and confident way of expressing himself and identifying himself with the features of the car reveals that he is flirting with the woman. He checks the woman for her consent after every comment that he makes about the car. Even, he does not see the beautiful hitchhiker girl with white mini dress. The man in the commercial gives his full attention to the girl next seat and ignores the beautiful, sexy girl on the road. This first part of the commercial is coded with sexual references. They talk to each other as if it is an after sex talk. The woman seems satisfied but feels too exhausted for explanatory talking. So she uses metaphors and short words. The man on the other side, checks out how the woman is feeling; although, he has self-confidence and he is sure about his performance which is associated with the power of the car. However, when we realize that he is the boss and the woman is his secretary in the second part of the commercial, the power relation between them shifts into a status relation from a sexual relation. We understand that his superior power is already there at the beginning of the commercial although it seems to be a different version.

The third character in the commercial is the hitchhiking woman. Hitchhiking is not a common behavior in Turkey. It has no moral connotations in the society and it is defined as a behavior imported from Western world. The girl in the commercial is also a Western figure, with her blond hair and her courage to hitchhike in the middle of nowhere. She is represented as a sexy demanding woman who wants to be in the advertised car. At this point automobile turns into a center of attraction for women, a women's magnet, and it is identified with the masculine identity. Moreover, women are materialized with the image of the hitchhiker girl who uses her sexuality. However, she is not successful since he does not stop for her. On the contrary, he speeds up to show off to the woman next to him and makes the other woman's skirts blow with the wind of the car. The commercial gives the audience the impression that if they have this car there will be beautiful girls waiting for them on the road.

The fourth character of the commercial is the chauffeur, who we see at the end of the commercial. He was absent before then, apparently sitting at the backseat of the car driven by his boss. This is an absurd situation for those who care about their reputation and pass to the backseat while approaching the city center like the

characters in the commercial. However; the scene that the chauffeur is sitting at the back seat, of course, is not shown to the audience in the first place.

The environment in the commercial, like in the most of the automobile commercials, is outdoors. At the beginning of the commercial, the car is parked outside of a building that can be barely seen, and then they travel on a wooded road. This environment helps the audience to label the characters as lovers on a road trip. Also, the sun glasses and the calm and relaxed manner of the woman affect this perception. The building at the beginning of the commercial will be the headquarters of the firm which is directed by the man in the commercial and they will be going to a meeting in downtown. Considering this commercial is from the end of 80s, when the neoliberal policies are highly embedded in the everyday life, headquarter at the outskirts of the city can be understandable. However, these working areas were recently built in Turkey by then with the influence of American lifestyle. Moreover, the commercial presents the benefits of all the comfort and wealth to the audience those come along with the lifestyle.

The product and its important features are underlined in the commercial in a good way. First, the man tells the woman the reasons behind his preference of buying the car. Safety, power, and comfort for both the driver and passenger are narrated clearly with the help of visuals and plot. We understand that this car is safe when it holds the road safely in the sharp bend; powerful when it overtakes the truck; comfortable for the passenger when she says it is like being on the clouds and comfortable for the driver when he says he can drive for hours. However, the striking point of the commercial is given when the man and the chauffeur exchange their seats and the narrator says “Reward your success with Ford Taunus. At the wheel or at the back seat; as you wish...”. This car is presented as a reward to a successful business man with lots of power; however, since he has a chauffeur, he cannot enjoy the superior features of the car by himself. At this point the commercial presents an alternative way to the target audience. Moreover, advertisers do not prefer to show the car in two different occasions, first a weekend scene, man driving the car and going vacation with his family; second a weekday scene, man using the car with a chauffeur. Thus, they prefer to give both these occasions in a single plot which has also a surprising effect. Changing seats, besides creating the surprising point of the commercial, has another connotation. It shows that his reputation as a powerful

businessman is important for him. Driving the car in the city center where he can be seen by others, although he has a chauffeur for this job is not acceptable for him and his entourage. In the commercial, the man mentions the audience about the technical features of the car directly, and messages about the social content are given within the plot, indirectly. The technical features of the car underline its performance; however, its design makes it a good candidate as an official car. Moreover, the fast changes in the scenes, close-up shots, using different angles of the same shot successively increased the perception of power and speed of the car of the audience.

The target audience of the commercial is men. The superior features of the car are identified with the man in the commercial. It reflects the confidence the man gives to the woman; it holds the woman like a man and makes her comfortable as she is on the clouds and it, thus he, makes her to feel the power. Her submissive behavior and obedient speech in the first part of the commercial, besides his clear and confident behavior make the audience think that he already has an effect upon her. Then in the second part it reveals that they are in an employee-employer relationship, in which he has a superior position and power upon her. Thus, the car mostly symbolizes the power of men upon women who are pictured as the ultimate aim of the men. It can be said that the main theme of the commercial is: Owning this car will give you safety, comfort and especially power both in your private life and your business life.

5.3.2.3 1991 Renault Spring Commercial

In the commercial, we see two cars, one white and one red, in a city center at the sunrise. While they are turning at a roundabout they stops side by side. The people in them greet each other from the windows and the woman in the white car strokes the dog in to the red one. Then, they make a U turn from the roundabout and set off their journey towards the sunrise. Then, we see the red car coming out from a tunnel with its headlights on. After that, we see two cars following each other on a country road where we can see the sea on one side of the road and slope of a mountain on the other. They continue to go on a wooded road and they reach green fields. Their journey is interrupted with a goat herd on the road. After that, we see the car on a stabilized road climbing to the snowcapped mountains. Then the camera, which is placed at the back seat of the red car, shows the man on the passenger seat enjoying the ride, and the dog looking through the window.



Figure 5.29 Scenes from 1991 Renault Spring commercial



Figure5.38 (continued)

There is a family in the white car; we see the kid looking around, a blonde woman checking her son and the father driving the car with a happy face. They continue their journey on the rough road; we see the mountains at the background. However, they ride quite fast for that kind of a road, as we can understand from the close up shots from a camera placed on the road. Then, they pass over a small flood and splash water around; again the road holding of the car is expressed with another close

up shot. After that, they come across a felled tree on the road, they stop and get out of the cars. The men try to move the tree aside, however, they cannot manage that. One of the men grabs a rope from the trunk in which we see a cartridge belt and a rifle. The scene changes again and shows the men tying rope around the felled tree. After that, we see the boy taking cartridges out from the belt as the dog is looking at him. He puts his finger to his mouth to make the dog stay silent. Then, he sits aside to a cliff with the dog and throws all cartridges to the flowing water. The men tie the other end of the rope to the car and move the tree from their way. After that we see men looking at the sky and the boy stroking the dog. There is a bird, like hawk, flying upon them. We understand that the rifle and the cartridge belt are hunting equipments and these three men, the woman, the boy and the dog are on a hunting trip. One of the men realizes that the cartridge belt is empty and shows it to his friends with a surprised face. The boy again shushes the dog; however, his mother sees him and understands that he is responsible with the loss of the cartridges. She smiles and bends in front of him and holds him. Then we see the cars passing over and old bridge.

Table 5.22 Transcribed speeches from Renault Spring commercial

Translated speech	Original speech
<u>Narrator</u> : One more automobile from Renault to be lived [Frame 12; 13; 14; 15]. Named Spring. [Frame 17; 18]Living with it is both very enjoying and economic [Frame 19; 20; 21].	<u>Anlatıcı</u> : Renault'tan yaşanacak bir otomobil daha [Resim 12; 13; 14; 15]. Adı Spring [Resim 17; 18]. Onunla yaşamak hem çok keyifli hem çok ekonomik [Resim 19; 20; 21].
<u>Narrator</u> : Renault Spring. It's easy to live this joy [Frame 58; 59].	<u>Anlatıcı</u> : Renault Spring. Bu keyfi yaşamak çok kolay [Resim 58; 59].

The narrator says the brand and the model of the advertised car as we see the group gathered around a camp fire and drinking hot beverages. The environment is illuminated with the headlights of the cars parked just behind them.

The characters of the commercial are three men, a woman, a boy and a dog. They make their trip with two cars. Two of the men and the dog are on the red car and the boy and his parents are on the white one. First we see the woman, the boy, one of the men and the dog at the beginning of the commercial when they greet each other and think that they are going to a picnic or a short trip at the weekend. This would be a

typical weekend activity for middle class; however, as we understand later they are going out for hunting. Hunting is a rather an expensive hobby for the presented characters since it has special equipment and etc. Moreover, this is a rather extraordinary activity for spending a weekend, especially with the company of a child. Hence in the commercial, child makes use of the opportunity to stand alone while the grownups are dealing with the felled tree and he empties the cartridge belt and saves the animals. By this way, the advertisers eliminate the ethically disturbing activity, namely hunting. We can see the advertisers use the child to connect with the audience by showing his innocence and to create an emotional bond. The mother is represented as a caring one; she looks after the boy during the journey and also handles him after they understand he saves the animals at the end of the commercial.

The dog works as a sign of the country life, and a house with a big garden, and makes us think that these people enjoy being in the nature. The main argument of the commercial as the narrator says; the superior performance of the car to be lived can easily be given without the hunting part. However, by adding hunting the advertisers include its connotations to the commercial. While going hunting usually sport utility vehicles (SUV) are preferred since they perform better in rough roads. In this commercial the advertised car is replaced with these 4x4 cars and their abilities and features are transferred to it. The performance of the car, especially its power, is underlined with moving the felled tree off the road, and its road holding is with the splash of the water while they pass over the small flood. Moreover, the cars in the commercial go fast on the rough road while they are climbing to the mountain with the help of its high chassis. These abilities which are usually associated with SUVs are metaphorically transferred to Renault Spring. Through the commercial these two cars follow each other, sometimes the white one is leading and sometimes the red one. The camera is usually fixed to an angle and these two cars are passing in front of it. However, when the second one is passing it shoots a close up scene to give a dramatic effect. The narrator also mentions that to live with the car is enjoying and economic. While he is talking about enjoyment, we see the man on the passenger seat is leaning back [Frame 21] and when he is talking about economy, we see the family in the white car. So, this car is presented as an economic family car to the audience along with its superior performance, to be used both in city center and off-road.

5.3.2.4 1993 Renault Flash S and Rainbow Commercial

In the opening scene of the commercial we see a man in suits getting out from his work place with his colleagues. We understand that it is rush hour. He takes a car key out from his breast pocket and he approaches to his car. In that scene, we see the façade of his workplace, a tall building with curtain wall. He approaches to his car and in a close up shot, he uses the button on his car key to unlock the car – remote keyless system –, which is considerably new technology of the time. He opens the door and gets into the car. Then, we see him driving over the Fatih Sultan Mehmet Bridge and suddenly he reaches a snow-covered road, surrounded with snowy pine trees; apparently a mountain road. Meanwhile, telephone rings and he picks up the car phone. There is a woman on the other side of the line. We see her lying in front of a fireplace, holding a wireless phone and saying that she misses his glance as she is playing with her hair. After that, we see the close up shot of the man's hand caressing the arm rest of the car as if he is caressing a woman. The camera zooms out and we see the man holding the phone between his shoulder and ear, since his hands are full and telling the woman that he can feel her touch. Then we see the woman again in a closer shot saying she loves him. After that we see the car taking a bend on the snowy road. He replies the woman saying he loves her too; the camera shoots him behind the windshield of the car. After that we see the car climbing a hill; suddenly a snowmobile appears on the scene, it jumps over a small hill and begins to follow the car. The man arranges his rear mirror to take a better look on the vehicle. By the way, he makes an eye contact with the audience through the mirror. While following the car, the snow mobile harasses the car by moving fast from its one side to another. Then the car reaches to a winter hut and stops, so does the snow mobile. We see the man outside the car in front of the hut, looking backwards. After that, there is a close up shot to the rider of the snow mobile who is taking off her helmet. When she takes off the helmet flipping her hair and smiling, we understand that the rider is the woman who is on the phone earlier. In the next scene, we see the car in front of the hut and the couple hugging and walking towards the hut behind the car. The commercial ends with a still shot of two cars parked next to each other in front of the hut, and the logotype of the brand (Renault) and models (Flash S and Rainbow) appears on the screen.

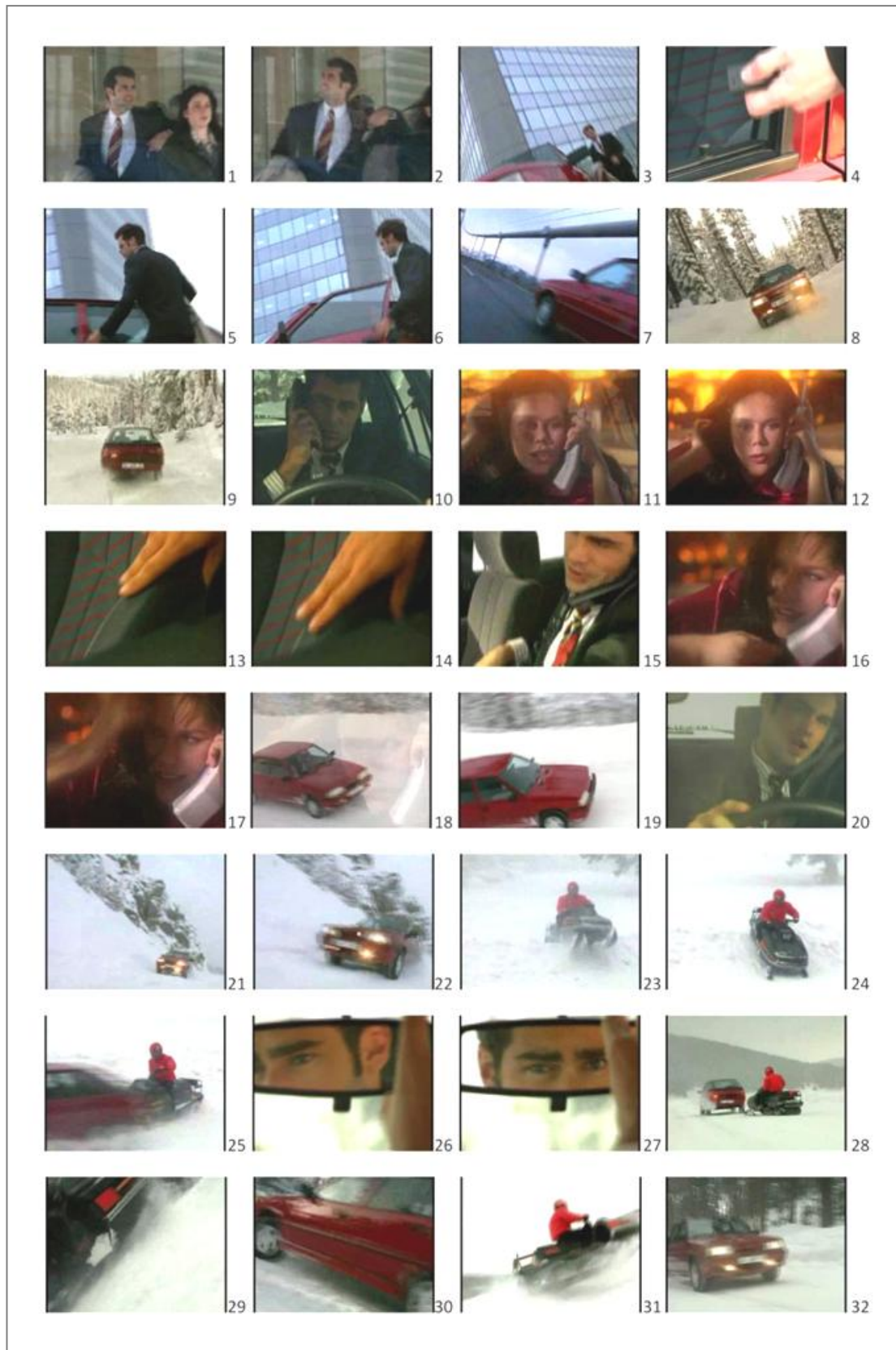


Figure 5.30 Scenes from 1993 Renault Flash S and Rainbow commercial



Figure 5.39 (continued)

Table 5.23 Transcribed speeches from Renault Flash S and Rainbow commercial

Translated speech	Original speech
<i>Telephone rings</i> [Frame 8; 9].	<i>Telefon çalar</i> [Resim 8; 9].
<u>Woman</u> : I miss your glance [Frame 11; 12].	<u>Kadın</u> : Bakışlarını özledim [Resim 11; 12].
<u>Man</u> : I feel your hug [Frame 15].	<u>Adam</u> : Sarıldığınızı hissediyorum [Resim 15].
<u>Woman</u> : I love you. [Frame 17; 18].	<u>Kadın</u> : Seni seviyorum [Resim 17; 18].
<u>Man</u> : Me too [Frame 20].	<u>Adam</u> : Ben de [Resim 20].
<u>Narrator</u> : Renault brings a new dynamism to your life [Frame 40; 41; 42; 43].	<u>Anlatıcı</u> : Renault yaşamınıza yeni bir dinamizm getiriyor [Resim 40; 41; 42; 43].
<u>Narrator</u> : Flash S and Rainbow [Frame 45].	<u>Anlatıcı</u> : Flash S ve Rainbow [Resim 45].
You will live mind blowing emotions [Frame 46].	Baş döndürücü duygular yaşayacaksınız [Resim 46].

The plot of the commercial is designed as a common action movie and each character and the car have their parts like in an action movie. The hero of the movie, the man, is described as a successful business man to make it easier for the target

audience -who are also men- to emulate and identify him with themselves. There is the villain, the rider in the snowmobile, who follows and harasses our hero and needs to be defeated. While the hero is dealing with the villain, the wing man of our hero, the automobile, is dealing with the snowy mountain road that causes extra problems for our hero. There is the love element, a sexy woman who is presented as a reward which is promised to be given to the man after overcoming tough situations. Moreover, she is the surprise element; the commercial throws the audience to curve when it is understood that the villain is actually the woman. Naturally, there is a happy ending, the hero gets his reward and they live happily ever after.

The first character of the commercial is the young man, who wears suits and leaves his office building in the city center at the beginning of the commercial. He is an educated modern business man who belongs to new upper middle class that is emerged after the 80s. He is most probably working as a white collar for an international company which uses one of the high plazas in the city center as an office building. When we see the snowy scene, after the car moving fast over the bridge, we understand that he is leaving the town for spending his weekend in the country. He also has a mobile phone in his car, which also strengthens the idea that he is an important and wealthy business man, since the technology is not common in those days and regarded as a privilege. After the woman on the other end of the phone is shown to the audience, we understand that spending the weekend in a winter hut to relax and relieve his tiredness is not his only motivation to travel; but there is also a sexy woman waiting for him to come. As mentioned above, he is described as a hero, a strong young handsome man, capable of overcoming every obstacle in life. Moreover, he has a superior driving ability that makes possible him to defeat the villain.

The second character is the woman who is lying in front of the fireplace with her satin robe, although we cannot see it we can say that she is on a bearskin rug. Her way of speech in a lusty voice, playing with her hair, missing her partner's glance and saying that she loves him are exaggerated ways of presenting the audience a sexy woman. She is materialized as a sex object in the commercial. Although, only one of the listed features are enough to underline her sexy appeal and to tempt the man on the other end of the phone and the men in front of the screen, the advertisers combines all codes for a sexy woman. All these exaggerated behaviors of her,

increase her value as a reward, and encourages the man to clear every obstacle on the way between him and her. Her being a reward is also another way to materialize her for the audience. Moreover, her playing also the villain character has its own connotations beyond being just a surprise point. She, as the villain, challenges the man and provokes him to race. On the other hand, she, as the sexy woman, seduces the man, tempts him and challenges him in another way. At the end, when he passes the snow mobile, he shows the woman/villain a clean pair of heels on the road; and when he cuddles her to the winter hut, we understand that he will overcome the challenge on a different platform.

The environment of the commercial is selected to show the audience that this city car is more than their expectations. The advertisers do not detach the car from the city and show its normal environment for a short time at the beginning. However, the punch line is presented when the car races with the snowmobile on a snowy road and defeats it. Thus, the preference of snowy environment is to show the product's superior features to the audience clearly. Moreover, the curtain walls of the business plaza and the fireplace strengthen the new upper middle class association in the commercial.

The automobile is presented to the audience in two ways. First, it is handled as a car, literally, and its features as a car are mentioned; and second it is presented as a medium and personified object in the relationship of the man and woman. In the first category, it is presented as a city car; however when he uses the car on snow we understand that it is more than a city car. It holds the snowy road as a 4x4 and even defeats a snow vehicle. Then, it is shown as owned by new upper middle class business man for his weekday and weekend activities. It aims a higher target market than its segmentation. In the second category, the car's positions in the relationship between the man and the woman are also varied. First, it is an agent for him to reach his aim which is the woman. He unites his lover with the help of the car and its superior features that do not let him down on the way. Second, it is a reflection of the woman. When the man is talking to the woman on the phone and tells her that he can feel her touches, he literally touches the upholstery of the car seat. This is a metaphor used to transfer the features of the woman to the seats of the car; the softness of her skin, the gentle way of holding her, etc. Third, as mentioned above it is personified as a wing man, a man's buddy. While he is trying to defeat the villain, it overcomes

the snowy road and helps him to reach his girl. The narrator also refers to this dual categorization of presentation at the end of the commercial. First, he mentions that the car will bring a new dynamism to the owner's life. The dynamism he mentions mostly refers to the chase between the car and snow mobile and excitement felt as a result of it. However, the mind blowing emotions he mentioned are the references to the relationship between the woman and the man and they are used as a coded word implying sex.

To sum this story up, another reference point can be given. The commercial is shot as if it is a James Bond movie. The relationship between the woman and the man presents us the opponent / lover duality which is the case in all of the movies in the series. The relationship between them is built on three steps; first, seduce; second, oppose and third, surrender and unite. In these movies the woman character is always beautiful, educated and skillful; however at the end, Bond always wins the battle and gets the prize. Bond also has the automobiles which are state of art; even these cars are customized for him. In the commercial, we see the car is equipped with mobile phone and remote keyless system which are new technologies for the era. Moreover, Bond cars are really special that you can go anywhere with them, such as to snowy mountains. Lastly, our hero possesses the best of everything; the automobile, the winter hut and the woman; like Bond would have.

Moreover, the performance of the automobile is associated with masculinity. In the chasing scenes, which are shot outdoors we see the exterior of the car and how it is powerful on the road. On the other hand, the comfort zone of the automobile, the interior, is associated with feminine features. In the interior shots, he is flirting with the woman and behaves it as if it is the woman. So it can be said that the interior of the car is presented as the extension of the domestic environment, where the rules of women are valid.

5.3.2.5 1996 Fiat Tempra Series Commercial

The commercial starts with a graphical element, the text “New Tempra Series” on a black background. Unlike the other word written in white and a regular font, the word ‘new’ is written in a red font that looks like a child’s writing. These typefaces appear on the screen three more times to present the models and their special features in this series. Each of these models is favored by one of the family members and the

story is based on the little boy telling the special features of these car models based on the arguments of the family members.

In the opening scene of the commercial we see a family - a mother, a father, a girl, a boy and a grandfather - enters an auto showroom. The boy is holding hand of the father and the girl her mother's. Then, we see the showroom with a shot taken from the second floor of the gallery, where three cars are parked facing the window, a sales man at his desk talking to a customer, a lounge area, and the family walking towards one of the cars. Then we see the little girl in her mother's arms smiling and the grandfather sitting at the wheel of one of the cars. We hear the little boy informing the audience about the new series of Tempra. He quotes his father that in the new series everything is changed about Tempras except their exterior design. We see the little girl and her reflection on the car and the boy, who crossed his hands, leans on the hood of the car and looking at it with an admiring face. Then we see the grandfather again, wearing his eye glasses to examine the car deeply. After this introduction part of the commercial, we see the black background on which the text 'new Tempra 1.6 SX' is written. Again the word 'new' is written in a child's handwriting but this time it is yellow. This model is the favorite of the grandfather whose expectations from a car are its being economic and with an AC. The boy seems to despise this priority of his grandfather's. We see the girl's reflection on the car and she is trying to sit her grandfather's lap who is at the wheel. When the boy is narrating about the AC, we see the close up shot of the digital AC control panel and the grandfather increasing the speed of the blower fan. Then we see the sales man looking curiously to the family members who are interested in parts of the car. We see the reflection of the mother on the back side of the trunk on which the name of the model is written. Then she opens the trunk and looks into it. This shot is taken from inside of the trunk and when it is opened we see the boy next to the woman. After that there is a close up shot of the grandfather who is seriously telling something to the father next to him. This shot is followed by another one that shows the same scene from a different angle which we can see the father, grandfather and the girl from outside of the car. We see the black background again, this time 'new Tempra 1.6 i.e SLX' is written on it with a green 'new'. The scene is opened with a shot of the car taken in close up of its back where we can clearly read its model.



Figure 5.31 Scenes from 1996 Fiat Tempra Series commercial

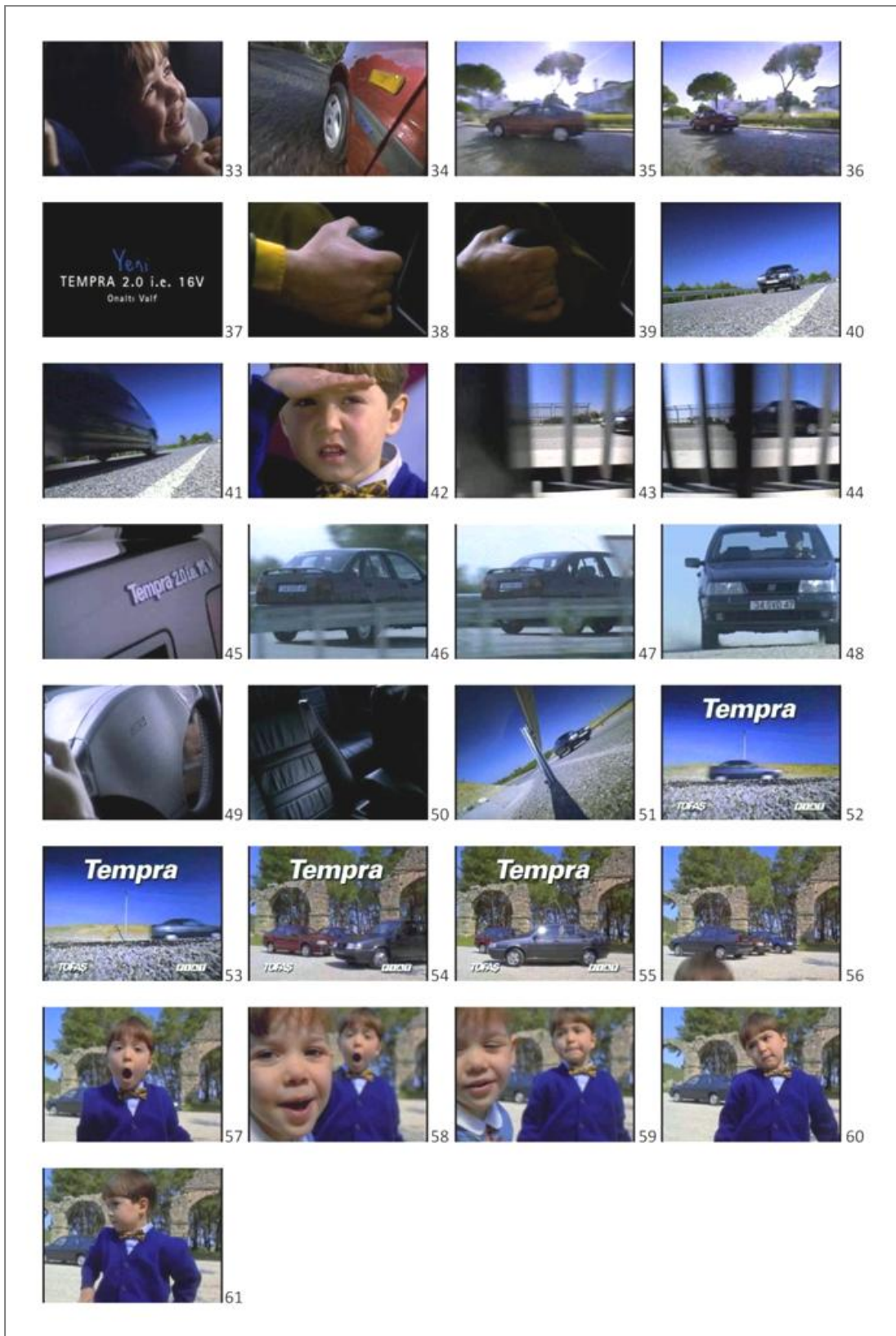


Figure 5.40 (continued)

It moves forward and we can see that it is going on a cobblestone road with trees aside. We understand that they took the car for a test drive.

This model is the favorite of the mother and we see her sitting at the passenger seat looking fondly to the father while he is driving the car. We understand that she is concerned with the safety of her family since she desires a car with ABS and airbags. By the way, we see the close up shots of the ABS sign on the control panel and airbag logo on the dashboard. The girl and the boy are sharing the backseat and enjoying the ride. We see a close up shot to the wheels when the car is taking a corner on the cobblestone road, which shows the road holding and suspension of the car to the audience. After that, we see houses on the side of the road which are alike and we can understand that they are driving the car in a suburb gated community.

Table 5 24 Transcribed speeches from Fiat Tempra Series commercial

Translated speech	Original speech
<u>Text:</u> <i>New Tempra Series</i> [Frame 1].	<u>Yazı:</u> <i>Yeni Tempra Serisi</i> [Resim 1].
<u>Boy:</u> My father says everything has been changed about new Tempra's except exterior [Frame 2; 3; 4; 5; 6; 7; 8; 9].	<u>Erkek çocuk:</u> Babam diyo ki yeni tempraların dışından başka herşeyi değişmiş [Resim 2; 3; 4; 5; 6; 7; 8; 9].
<u>Text:</u> <i>New Tempra 1.6 SX</i> [Frame 11].	<u>Yazı:</u> <i>Yeni Tempra 1.6 SX</i> [Resim 11].
<u>Boy:</u> Grandpa insists "Let's buy the economic one with the AC ", [Frame 13; 14; 15; 16; 17; 18; 19] oh, my grandpa [Frame 22; 23].	<u>Erkek çocuk:</u> Dedem de ısrar ediyor. Hem klimalı hem de en hesaplısını alalım diye, [Resim 13; 14; 15; 16; 17; 18; 19] dedem işte [Resim 22; 23].
<u>Text:</u> <i>New Tempra 1.6 i.e SLX – Injection Engine</i> [Frame 24].	<u>Yazı:</u> <i>Yeni Tempra 1.6 i.e SLX – Enjeksiyon Motor</i> [Resim 24].
<u>Boy:</u> My mom thinks all of us, she wants the one with ABS and airbags; who knows what they are [Frame 27; 28; 29; 30; 31; 32; 33; 34].	<u>Erkek çocuk:</u> Annem hepimizi düşünüyor. ABS si <i>airbagi</i> olanını istiyor. Onlar da neyse [Resim 27; 28; 29; 30; 31; 32; 33; 34].
<u>Text:</u> <i>New Tempra 2.0 i.e 16V – Sixteen Valves</i> [Frame 37].	<u>Yazı:</u> <i>Yeni Tempra 2.0 i.e 16V – Onaltı Valf</i> [Resim 37].
<u>Boy:</u> My father and I think in a different way; it should be the fastest and the most luxurious one [Frame 42; 43; 44; 45; 46; 47; 48; 49; 50; 51].	<u>Erkek çocuk:</u> Babamla ben farklı düşünüyoruz. Olunca en süratlisi en lüksü olsun diyoruz [Resim 42; 43; 44; 45; 46; 47; 48; 49; 50; 51].
<u>Narrator:</u> You cannot recognize the new Tempra series [Frame 52; 53; 54; 55; 56].	<u>Anlatıcı:</u> Yeni Tempra serisini tanıyamayacaksınız [Resim 52; 53; 54; 55; 56].
<u>Girl:</u> My father says so [Frame 58; 59].	<u>Kız çocuk:</u> Babam da öyle diyo [Resim 58; 59].

The last model of the 'new' Tempras is 2.0 i.e 16V with a blue 'new' word. It is introduced to the audience with a close up shot of the father's hand holding the gear shift and he steps up gear. We see the car on a highway passing from the camera positioned on the road. The boy is watching from a distance, blocking the sun from his face with his hands to get a better view of the fast moving car. Then we see the model of the car in a close up shot. By the way the boy mentions that he and his father are agreed on a car that should be fast and luxurious. The speed effect is given by the scene showing the car moving fast behind the bars on the sidewalk and the luxury is given when comfortable steering wheel and leather seats are shown to the audience in a close up shot. We hear the narrator saying that the new Tempras are unrecognizable when we see the last model is parking next to the other ones in front of the remains of historical gates. The Tempra logo appeared on top of the screen and logos of FIAT and TOFAS are at the bottom. Then, we see the surprised face of the boy since he sees the girl coming to interrupt the shot of the camera and says 'My father says so...'. This makes the boy upset and angry so he nods his head and shrugs his shoulders.

The car is represented to the audience as a family car. Since we can see all members of the family in the auto showroom, we can say that it is weekend. The father and mother wear formal clothes, not suits but still, and this makes us to think that they are formal business people who cannot abandon their weekday habits at the weekends. The advertisers complete the happy family picture with two kids and a grandfather. As we understand that they are looking for an automobile to buy and want this big decision to be a common decision of the family. The children seem to be very happy and pleased to be a part of this decision and we hear the story from the little boy. He is his father's son; and from the beginning of the commercial; he delivers the father's ideas about the automobile to the audience. It is understandable for a boy at this age these ideas are not questionable and like rules to him. He has smart aleck behavior which is strengthened with his clothing especially with the bowtie. Moreover, he envies his sister and feels disappointed and angry when his sister takes his line and says the motto 'My father says so...' at the end of the commercial.

The grandfather is represented as a modern and educated one. This is not the usual case for elderly people at that time. He was born probably in 30s when Turkey is a

new republic and most of the people could not find the opportunity to have an education. He puts on his eye glasses and examines the automobile carefully when he sits at the wheel. The first model SX is his favorite, and as the boy narrates, he desires a car which is economic and with AC. He checks the AC when he enters into the car and he and the father argues seriously on a subject. The boy underrates his grandfather for giving importance to economy and being sparing since it is an older habit for Turkish culture. After 80s with the liberation in economy Turkish culture transforms to a consumer culture from a culture that is proud of its savings. It is obvious that the grandfather is still caring about the price of the automobile and lives with the previous code of the society, although he is trying to decide among the models of one of the consumer culture's iconic goods. Since the boy is not accustomed to that habit, he finds his grandfather's perspective odd and despises him.

The mother is a well groomed one. The second model is her favorite because of its high security features. ABS and airbags were considerably new developments in car security systems, but linking them with the mother is not related with her high expectations from keeping up with technology. Rather, she is represented as a caring mother who is considering her family's security at first place. She is not presented as the driver of the car. She is enjoying the passenger seat but still continues to check over the kids at the back seat. Moreover, at the background we see houses as the references of family life. The advertisers do not detach her and the family from their habitat. She is linked with home as a homemaker as much as possible, although these scenes are shot at outdoors. The advertisers strengthen the accepted codes in the society that consider women's place is the home and since she is presented in a car, then her place is the passenger seat. This sexist approach can also be tracked on the color preferences of the cars that are matched to the family members; the car linked with the mother is red.

The father figure is the main character of the commercial. He is the head of the family. Although the given family in the commercial is presented as a modern and democratic one, the advertisers cannot hide the obvious patriarchal and masculine features in the commercial. First of all, the commercial is based on the argument of the father figure. The kids are almost competing with each other to give the credit of the father by saying "My father says so...". The basic assumption in the commercial

is if a father says something then it must be true, real and trustworthy. There is no room for suspicion. Basing a commercial on the saying of the father simply shows us the structure of the Turkish society. Second, at the end of the commercial, we see that the little boy agrees with his father on his model choice after he summarizes the preference of the grandfather and the mother to the audience. Following the myth of 'every father is the hero/role model of their son's'; we are not getting surprised by the boy's behavior. Moreover, he is the one who watches his father, who is driving really fast, with admiration behind the bars at the last scene. The audience can read the admiration in his eyes. Third, the important features of the car according to the father are being luxurious and fast. These features are directly linked with power; power of wealth and power of engine. He wants to be the most powerful one. The leather seats are used as the sign of luxury and the stepped up gear as sign of speed. He is shown to the audience while driving the car alone; we cannot see any other members of the family. He is represented as a lone rider who is fond of speed and luxury. He experiences the car as he wishes without the restrictions of the family; he feels the power alone on the highway and feels no responsibilities to his family. He is free, liberated, strong young man and with its superior features the third model becomes the extension of his character. Moreover, we sense the modern postmodern conflict in the relationship between grandfather and father. The grandfather is the representative of the rational, functional and efficient modernity discourse; whereas the father with his highly luxurious, individualistic and hedonistic demands is the symbol of postmodern one.

The family presented in the commercial belongs to upper middle class. The education level of the parents; especially the grandfather's; the formal clothing of them as a reference to business people; the bowtie of the boy and white collar of the girl as references to private school uniforms, which were privileged for the wealthy family's children back then; moreover, the bowtie itself are the signs of the higher income of the family. The detached houses, which are part of a gated community, shown at the background also strengthen this idea; although they are not directly related with the family in the commercial.

Although the visible codes of the commercial present this automobile as a family car, we can understand that the car is owned by the father of that family. The opinions of other members of the family are presented to the audience to show that this family is

a democratic one. Since buying a car is a big expense advertisers want to show the priorities of each family member to support this democratic process; even the children's preferences are presented. Advertisers give importance to their ideas and not regard them as children but individuals who have valuable opinions. This approach is a sign of a modern family. They seem to give up the previous discourse of patriarchal family where all decisions are made by the elder man of the family. When we see the father explaining the features of the car to the grandfather in the car, we understand that this old code is not valid for this family. They seem to embrace the modern family discourse that offers each member equal rights in a family. But still, no matter how modern the old generation is, the grandfather is presented as the only voice that questions the father's decision. However, through the end of the commercial we can see the father has the final words and all this modern structure breaks down and the grounded patriarchal structure and traditional discourse in which the father rules reveals itself.

As mentioned above the car is presented as a family car and we can see the reflection of each member on the car. The car becomes the sign of their position in the family and what they mean for the family. The grandfather is responsible from the savings of the family; the mother is ministrant of the family and the father is the powerful provider of the family and these specific models are perfectly suitable for them to define and reflect their identities to other family members and to society. The underlined features of the car are presented to the audience with close up shots while they are used by the defined users.

5.3.2.6 1996 Renault Clio Commercial

The commercial starts with a shot of a limousine taking a bend on a country road. Then, we see two men sharing backseat of the limo, the older one is reading his newspaper seriously, and the younger one is telling what he feels about his car. He is really enthusiastic about the car, as we can tell by his gestures.



Figure 5.32 Scenes from 1996 Renault Clio commercial

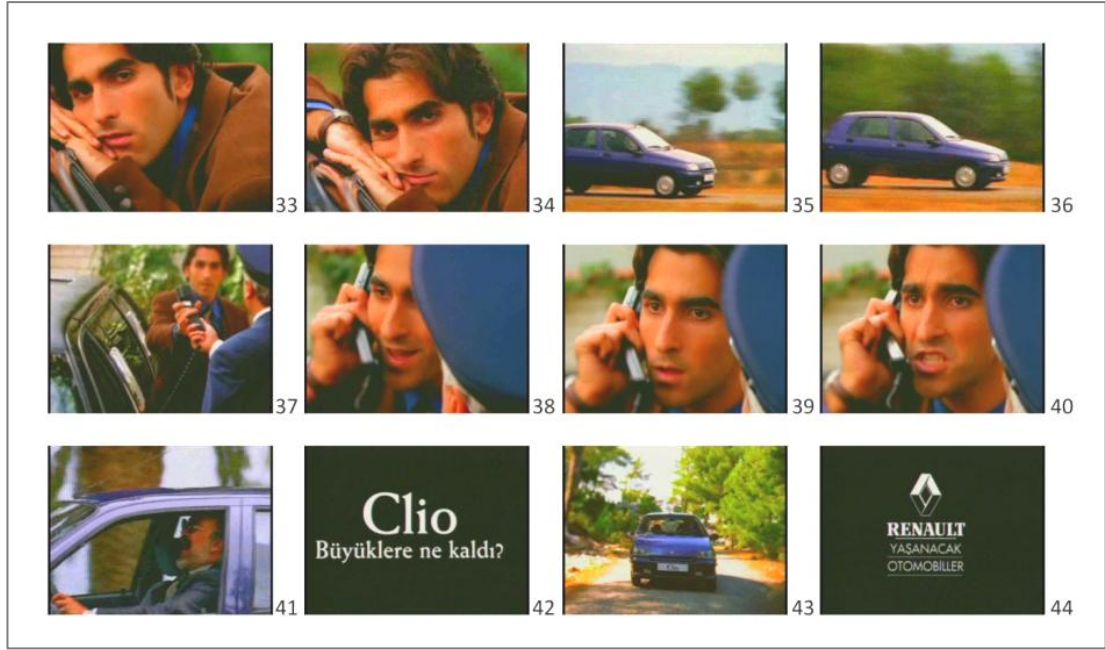


Table 5.41 (continued)7

Table 5.25 Transcribed speeches from Renault Clio commercial

Translated speech	Original speech
<u>Young man:</u> It is such a comfort, such a joy [Frame 1; 2]...	<u>Genç adam:</u> Öyle konforlu ki, gel keyfim gel [Resim 1; 2]...
<u>Man:</u> Hmmm [Frame 2]...	<u>Adam:</u> Yaa [Resim 2]...
<u>Young man:</u> It holds the road like a claw [Frame 4] but floats like a swan [Frame 5].	<u>Genç adam:</u> Yolu pençe gibi kavırıyor [Resim 4] ama kuğu gibi süzülüyor [Resim 5].
<u>Man:</u> Does it [Frame 6]?	<u>Adam:</u> Öyle mi [Resim 6]?
<u>Young man:</u> Like you are over the moon [Frame 7; 8], but you know you are safe [Frame 9; 10].	<u>Genç adam:</u> Hem zevkten uçuyorsun [Resim 7; 8], hem de emniyette olduğunu biliyorsun [Resim 9; 10].
<u>Man:</u> Interesting [Frame 11]...	<u>Adam:</u> Enteresan [Resim 11]...
<u>Young man:</u> Father, look at it [Frame 12], isn't it a beauty [Frame 13]?	<u>Genç adam:</u> Baba, şuna bir bakın [Resim 12], ne kadar güzel öyle değil mi [Resim 13]?
<u>Man:</u> Is it [Frame 14]?	<u>Adam:</u> Bu mu [Resim 14]?
<u>Young man:</u> Renault Clio. It has what the bigger ones have. [Frame 15] Come on, try yourself [Frame 16; 17].	<u>Genç adam:</u> Renault Clio. Büyüklerde ne varsa onda da var [Resim 15] Buyurun, kendiniz deneyin [Resim 16; 17].
<u>Man:</u> Alright [Frame 18].	

Table 5.20 (continued)

<p>(<i>Man laughs while driving</i>) [Frame 20; 21; 22; 23; 24; 25; 26; 27].</p> <p><u>Young man</u>: Ooof [Frame 28; 29]...</p> <p>(<i>Man laughs while driving</i>) [Frame 30; 31; 32; 33; 34].</p> <p>(<i>Telephone rings</i> [Frame 35]).</p> <p><u>Young man</u>: Father [Frame 38]?</p> <p><u>Man</u>: Keep the Limo boy [Frame 39]!</p> <p><u>Young man</u>: It is not fair [Frame 40]!</p> <p>(<i>Man laughs</i>) [Frame 41].</p> <p><u>Narrator</u>: Renault Clio. What is left for the bigger ones³² [Frame 42]?</p> <p>(<i>Man laughs</i>) [Frame 43].</p>	<p><u>Adam</u>: Pekala [Resim 18].</p> <p>(<i>Adam aracı kullanırken güler</i>) [Resim 20; 21; 22; 23; 24; 25; 26; 27].</p> <p><u>Genç adam</u>: Ooof [Resim 28; 29]...</p> <p>(<i>Adam aracı kullanırken güler</i>) [Resim 30; 31; 32; 33; 34].</p> <p>(<i>Telefon çalar</i> [Resim 35]).</p> <p><u>Genç adam</u>: Baba [Resim 38]?</p> <p><u>Man</u>: Limuzin sende kalsın evlat [Resim 39]!</p> <p><u>Genç adam</u>: Haksızlık bu [Resim 40]!</p> <p>(<i>Adam aracı kullanırken güler</i>) [Resim 41].</p> <p><u>Anlatıcı</u>: Renault Clio. Büyüklere ne kaldı ki [Resim 42]?</p> <p>(<i>Adam aracı kullanırken güler</i>) [Resim 43].</p>
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The older one does not seem to believe in the things that the young man is telling about the car. He nods and continues to read the newspaper; even he fixes his eye glasses to imply that he is not interested in the subject. When the younger man address the older one as father and asks him to look at the car, we understand the relationship between the men. We see the car parked on the front yard of a house between beautiful flowers. They approach the car from aside, and the son asks the father to take a test drive with the car and hands the keys to him. The father agrees and takes the keys. In the next scene, we see the car driven by the father on the country road. He opens the automatic windows by controlling the remote buttons, which we see in a close up shot, and we hear his loud laughter. While he is driving the car with joy we see the son smiling proudly. We see another close up shot of the gearshift, the father steps up the gear and continues both driving and laughing. Later, we see the son checking his watch and sighing, apparently he is bored of waiting for the father. After that, we see the father's hand on the steering wheel and he turns it to

³² The word for big in Turkish, *büyük*, is also used while refering age.

the right. His watch and wedding ring are eye catching in this scene. Then, we see the car on the road and we still can hear the laughter of the father. It is followed by a close up shot of the front of the car. The model of the car, 'Clio', is written on the plate. After that we see the young man, crossed his arms, put his head over them and bended over the door of the car. He has sleepy eyes and he slides down over the car. We can say he gets really bored of waiting for the return of the father. However, the father is enjoying the car. Then, we hear a phone ringing and the driver of the limousine handing the young man the mobile phone. The young man excitedly answers the phone. However, the father says the young man to keep the limousine which means he will keep Clio. The young man frustrated by the offer and says that the deal is not fair. We see the father still driving and laughing with the joy of the deal now. Then we see the white typeface on black background saying "Clio, what is left for the bigger ones?"; and the car is driven by the father last time. The commercial ends with another typeface, the logo of the brand Renault and its motto, "Cars for living".

There are two main characters in the commercial, the father and the son. The father is presented while using a limousine which is driven by a chauffeur. Thus, we can say that he is one of the richest men in Turkey at that time; most probably he is the owner of a corporate company. He wears a suit and eye glasses and reads his newspaper in a serious manner. While his son mentions about his new car, he makes no exceptions of his seriousness even for the sake of son's enthusiasm. The second character is the son of this wealthy man. He is wearing a blazer jacket, a blue shirt, trousers and a tie. His style looks casual; although he has a tie, considering the father's suit. He is trying to get the attention of his father about the car with his exaggerated gestures and enthusiastic way of talking. At one point, when he leans back at the seat and slides down from it, he understands that he behaves not properly and cleans his act up. We understand from the way he talks to his father, he respects him a lot. He calls him with using second person plural and this tells us a lot about the relationship between them. It is not common for young people to call their parents as 'You' in those days. It refers to aristocracy and used by people who are wannabe nobles and hide their 'red blood' behind their wealth. This way of addressing one's father is not usual for common people, like the Limo, it refers us

that this family is one of the wealthiest ones of Turkey. Moreover, this shows the formal relationship between the son and father.

Through the first part of the commercial, the son is trying to convince the father about the superior features of the car. He mentions that the automobile is comfortable, enjoying, safe and good at road holding, even he embellishes his speech with metaphors. Although he is really excited about the car, the father does not look even listening what the son is telling. He does not respond the boy and continues to read his newspaper. Most probably he is used to the youth fewer of his son.

Moreover, there is a known relationship based on struggle between the wealthy fathers and their sons. Since the fathers earn their wealth by themselves, and started their business from nothing, not with the help of their fathers or any other elder family members, they despise their sons for inheriting this wealth without any effort. The fathers do not respect or trust their sons, and do not care about their opinions especially on big decisions, in this case buying a car, or any other argument that they are supporting. For example, the father in this commercial seems not giving importance to what the son is telling him. According to him, he mentions about some non-important stuff about the car he bought just to satisfy his childish desires. On the other hand, the son, who has lived his entire life under the shadow of his father, wants to prove that he can make logical decisions. This car is emerged as the subject of this proof in this commercial and by waxing poetic about the features of the car he is asking for the consent of his father.

After he gives the keys of the car to the father for making him try it, the second part of the commercial begins. The father tries the car, at first he approaches the idea suspiciously, but soon he begins to enjoy the car. The laughter of him, which lasts till the end of the commercial, is a clear and exaggerated proof of this enjoyment. While the camera shows the father and the son respectively, we see the son gets bored of waiting for the father; the very first signs of achievement of making his father to try the car fade away from his face as time passes. On the other hand, we see the father trying and enjoying the features of the car in close up shots. First, he uses automatic switches to open the windows of the car which is a relatively a new concept for small city cars. Then he steps up gear, to underline the power of the car. Lastly, he turns the steering wheel smoothly both to show how light it is and stress as the road holding of the car. The watch with a golden case of the man plays a central role in

this scene to make the audience remember the man who is enjoying the car is a wealthy one. After that, the mobile phone in the limousine rings, that is the father calling. The son answers the phone enthusiastically, with the hope of the return of his car. However, the father, whose manner is totally opposite from before, wants to exchange the limousine with Clio. He calls his son as boy in a sincere manner. This breaks down the previous formal relationship which is mentioned before. With the choice of the car the son wins the father's favor. This change in behavior is also reflected to the attitudes of the son. He objects the father and mentions that this exchange is not fair. Normally, he has no power to question the father's decisions.

In the commercial, there are dualities presented to the audience, which are reversed by the car. These dualities; young vs. old, serious vs. enthusiastic, rich (limo) vs. modest (Clio), big car (limo) vs. small car (Clio); are tuned opposite when the father experiences the car. After that, the father turns into an enthusiastic and cheerful one, let's say takes the child's role, and the son becomes the one who waits with patience and judges the father's decisions; the parent's role.

Clio does not come forward with its appearance in the commercial. When the son says "Isn't it a beauty?" the father despises the looks of it by saying "Is it?". However, when he tries the car he gives his son the credit. We see that the car steals the father's heart not with its looks but its other qualities.

In the commercial, the advertisers want to underline the quality of the car and its capabilities by comparing it with a limousine. Clio is one of the earliest models of hatchback small city cars that are offered in the Turkish market. To make consumers who are used to sedan cars, the advertisers prefer to make a comparison to a limousine, which is the biggest automobile in the market, and exaggerate the qualities of the Clio. The copy of the commercial that says "What is left for the bigger ones?" also underlines that it has everything that the bigger ones have. The commercial not only mentions the features of the car, but also by presenting a really rich man as the user of the car, who even gives away his limo for Clio; it positions the expected sign value of the automobile to a higher level. They want to say that even that man, rich, well groomed, down to earth business man, who gives more importance to his experience than his son's words, prefers a Clio over a limousine; it is not only a toy of the young fewer, but it is the choice of the prestigious man.

5.3.2.7 1998 Honda Civic Commercial

The commercial begins with a mother walking with a stroller and checking upon the baby. Then we see the baby who seems like surprised. His eyes are fixed and he is staring at something. The mother notices that and she looks at the same direction, where she sees Honda Civic passing by. She follows the car with her eyes with an admired face. After that, we see a close up shot of the front part of the car. Then we see a beggar sitting on a stool at the sidewalk, wearing dark glasses and a hat. Moreover he is holding a walking stick in his hand. Thus, we understand that he is blind. We can see the St. Sophia Museum in İstanbul at the background, so we can say that it is a touristic neighborhood and good for beggars to earn money. We again see a close up shot of the car. After that we see a woman tossing money to the bowl of the beggar and he leans to the bowl to collect it and puts the money to his pocket. Then we see the car again. The scene changes to the beggar, who takes off his glasses and stares carefully to the car with a surprised face. It is the moment that we understand that he is pretending blind to earn more money from begging; however, he cannot help himself when he sees the car and to take a better look he removes his dark glasses. He even drops the stick in his hand and reveals his con. Then we see the car from behind. Later, we see a business man standing in front of a business plaza, talking on the phone and holding a canned drink. Suddenly, he sees the car, moves the phone away and crushes the can. Then, with confusion, he tosses the phone to the garbage bin and puts the can to his ear like a phone. He looks at the can after he realized he receives no voice from it. Then we see the car passing from a crosswalk. The people, who are waiting to cross the road, look after the car since they are hypnotized. One woman cannot close her mouth, two men bump into each other and another man just jumps higher to get a better look of the car. Then we hear the narrator saying “Nowadays, everybody keep an eye on it. Honda Civic. 4 doors. Most powerful of his class” as we see the car going fast over the Bosphorus Bridge. At the end of the commercial, we see the logo of Honda on a black background.

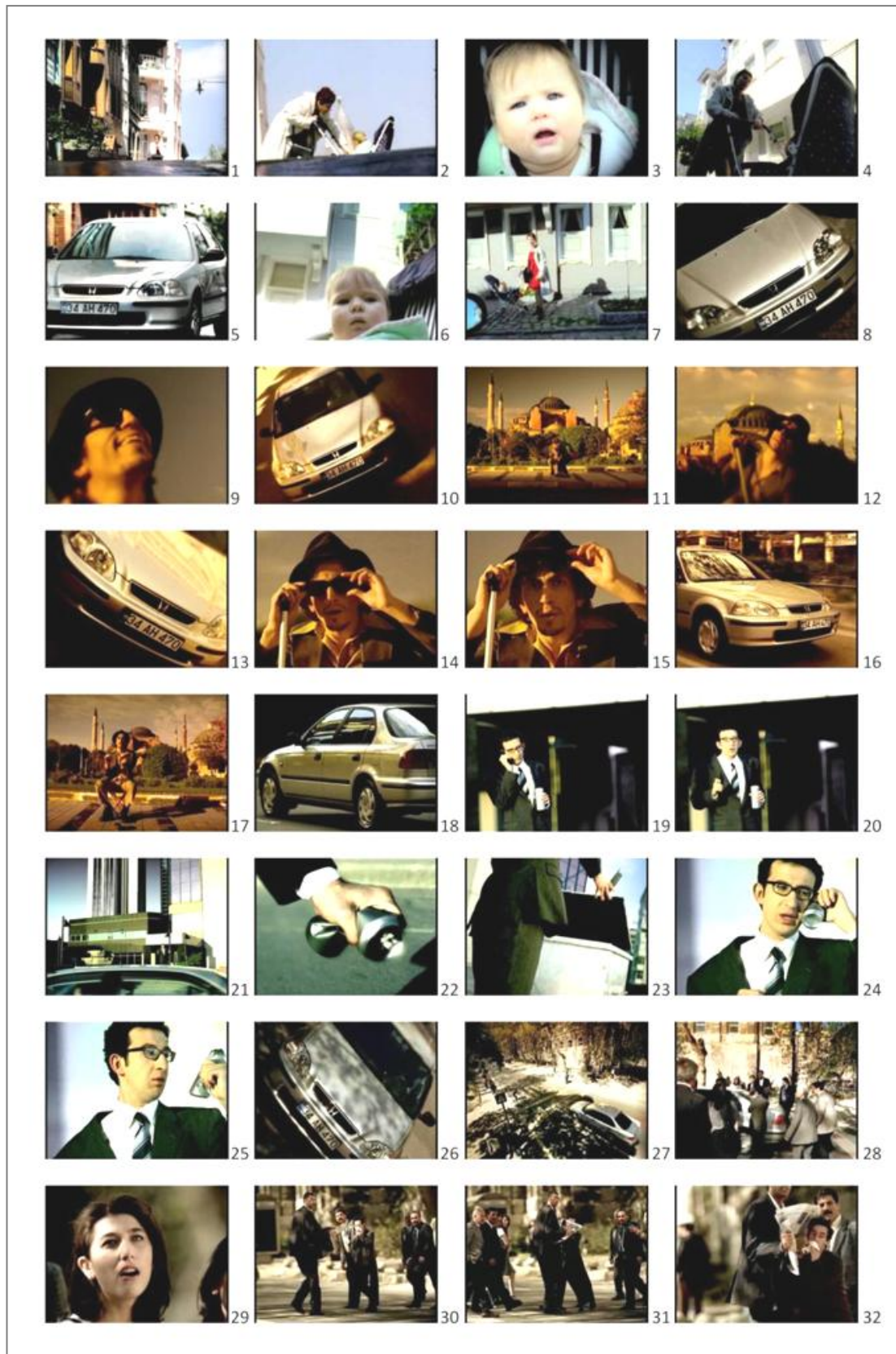


Figure 5.33 Scenes from 1998 Honda Civic commercial



Figure 5.42 (continued)

Table 5.26 Transcribed speeches from Honda Civic commercial

Translated speech	Original speech
<u>Singer</u> : ♪ What a beautiful world ♪ [Frame 6; 7; 8]	<u>Şarkıcı</u> : ♪ What a beautiful world ♪ [Resim 6; 7; 8]
<u>Singer</u> : ♪ So lovely to see ♪ [Frame 9; 10; 11; 12]	<u>Şarkıcı</u> : ♪ So lovely to see ♪ [Resim 9; 10; 11; 12]
<u>Singer</u> : ♪ So Lovely to see ♪ [Frame 13; 14; 15]	<u>Şarkıcı</u> : ♪ So Lovely to see ♪ [Resim 13; 14; 15]
<u>Singer</u> : ♪ So many things to live before I do ♪ [Frame 16; 17; 18]	<u>Şarkıcı</u> : ♪ So many things to live before I do ♪ [Resim 16; 17; 18]
<u>Singer</u> : ♪ So lovely to see ♪ [Frame 19; 20; 21; 22; 23]	<u>Şarkıcı</u> : ♪ So lovely to see ♪ [Resim 19; 20; 21; 22; 23]
<u>Singer</u> : ♪ So lovely to see ♪ [Frame 24; 25; 26]	<u>Şarkıcı</u> : ♪ So lovely to see ♪ [Resim 24; 25; 26]
<u>Singer</u> : ♪ What a beautiful world ♪ [Frame 39; 30; 31; 32]	<u>Şarkıcı</u> : ♪ What a beautiful world ♪ [Resim 39; 30; 31; 32]
<u>Singer</u> : ♪ So lovely to see ♪ [Frame 33; 34]	<u>Şarkıcı</u> : ♪ So lovely to see ♪ [Resim 33; 34]
<u>Narrator</u> : Nowadays, everybody keep an eye on it. [Frame 35]	<u>Anlatıcı</u> : Bugünlerde herkesin gözü onun üzerinde. [Resim 35]
<u>Narrator</u> : Honda Civic. 4 doors. [Frame 37; 38] Most powerful of his class [Frame 39; 40]	<u>Anlatıcı</u> : Honda Civic. 4 kapı. [Resim 37; 38] Sınıfının en güçlü otomobili [Resim 39; 40]

The commercial is based on arousing a feeling and creating an emotion on the audience. Through the commercial, the car is not presented with its utility functions to the audience. There is not even one visual or reference related to the features of the car. We can only see the exterior of the car. It is just at the end of the commercial, we understand that this car has four doors and it is the most powerful car of its class by the saying of the narrator. At the commercial, the attention of the audience is taken as the attention of the characters in the commercial is taken by the passing of the car. It casts a spell on the people in the commercial. It is like love at first sight. They all get bewitched and do absurd things when they see with the car. The baby drops his toy, the mother cannot take her eyes of the car, the fraud beggar reveals himself, the business man tosses the phone to the garbage bin and tries to talk with the crashed can, the people at the crosswalk cannot stop looking after the car, and they bumped each other. We also cannot see the user of the car, but we can say that all the other people want to be him/her, the owner of the car. The admiration in their faces is not all about the car, but also about the user. No matter the income they have, since we see a beggar and a business man, they want the car. The commercial is based on the argument that no one can take their eyes off the car.

The side characters who fell for the car in the commercial are not idealized; even presented in a funny way. The short man and the fat man bumping at the crosswalk, the funny face of the bagger, the business man in a loose suit; altogether build up the humor aspect in the commercial. This coding reduces the powerful love at first side emotion and smoothens the exaggerated discourse in the commercial; by the way prevent the audiences to alienate themselves. Moreover, the funny looks of the side characters strengthen the divine character of the driver. Also, all of the characters are selected from middle aged as a reference to the users of a sedan car. These cars are usually defined as family cars with their big trunk and comfortable interiors. Moreover, the elegant look of the exterior design is another reference for middle aged business people.

The car is presented to the audience as a city car. The commercial is shot in various parts of the city. It's being 4 doors has references to a family car. Also it is stated by the narrator, that it is the most powerful car of its segment. The power is underlined with the fast moving of the car on the bridge at the end of the commercial. However, apart from that scene the car is always shown to the audience in slow motion. To

make the effect on the audience more dramatic and to strengthen the love at first sight concept, this shooting technique is preferred. We also see the silly moments of the characters in the commercial in slow motion. As the car passes, time stops and people give up the most important things for them; the mother forgets her baby; the baby, her toy; the bagger, his con; the business man, the phone call; and the people at the crosswalk, their lives. This also strengthens the emotion they feel and passes it to the audience. Moreover, it is a common technique used in the movies when two characters fall in love at first sight. Not to miss the slightest changes in the facial gestures directors usually prefer these shots and the audience is used to this technique.

5.3.2.8 2002 Nissan Almera Commercial

The commercial begins with a shot, which is taken just outside of the windscreen of the car, of a smiling man at the steering wheel. There is music playing at the radio, a cheerful summer song. Suddenly a fly swatted to the front window of the car. To take a better look to what had happened, the driver leans forward and the camera focused on the fly. He brakes suddenly and we see the exterior of the car. He is travelling on a country road. There are green fields and blue sky. He gets out of the car, passes in front of it walking angrily, pulls a piece of cloth quickly from his back pocket. Then we see him from a camera placed inside the car. He approaches the windscreen carefully, stays focus on the target, the fly, and begins to rub the window. When he cleans the windscreen he seems content with the result. The camera zooms out and we see the man walking towards the door and opening it. While he is trying to get on the car, he is interrupted with the flies. He waves his hands to create wind to get rid of them. Then he gets on the car and continues to drive with joy. We can again hear the radio. However, this calm moment is ruined with another fly on the windscreen. The camera shows the car from behind again suddenly braking, we see the door of the car opens and the screen fades out to black. There is the logo of Nissan and name of the model Almera Hatchback is written on the black background. The narrator says that Nissan produces automobiles that you will commit with passion.

The defined user in the commercial is a young adult who is wearing jeans and a casual shirt. The car's being red and hatchback makes the car for young adults. Moreover, the character in the commercial also stands as a proof for this target user

group. His choice of music and the atmosphere in the commercial gives the idea that he is traveling for a vacation in summer time. Apparently, he just bought his car and driving enthusiastically on a country road.

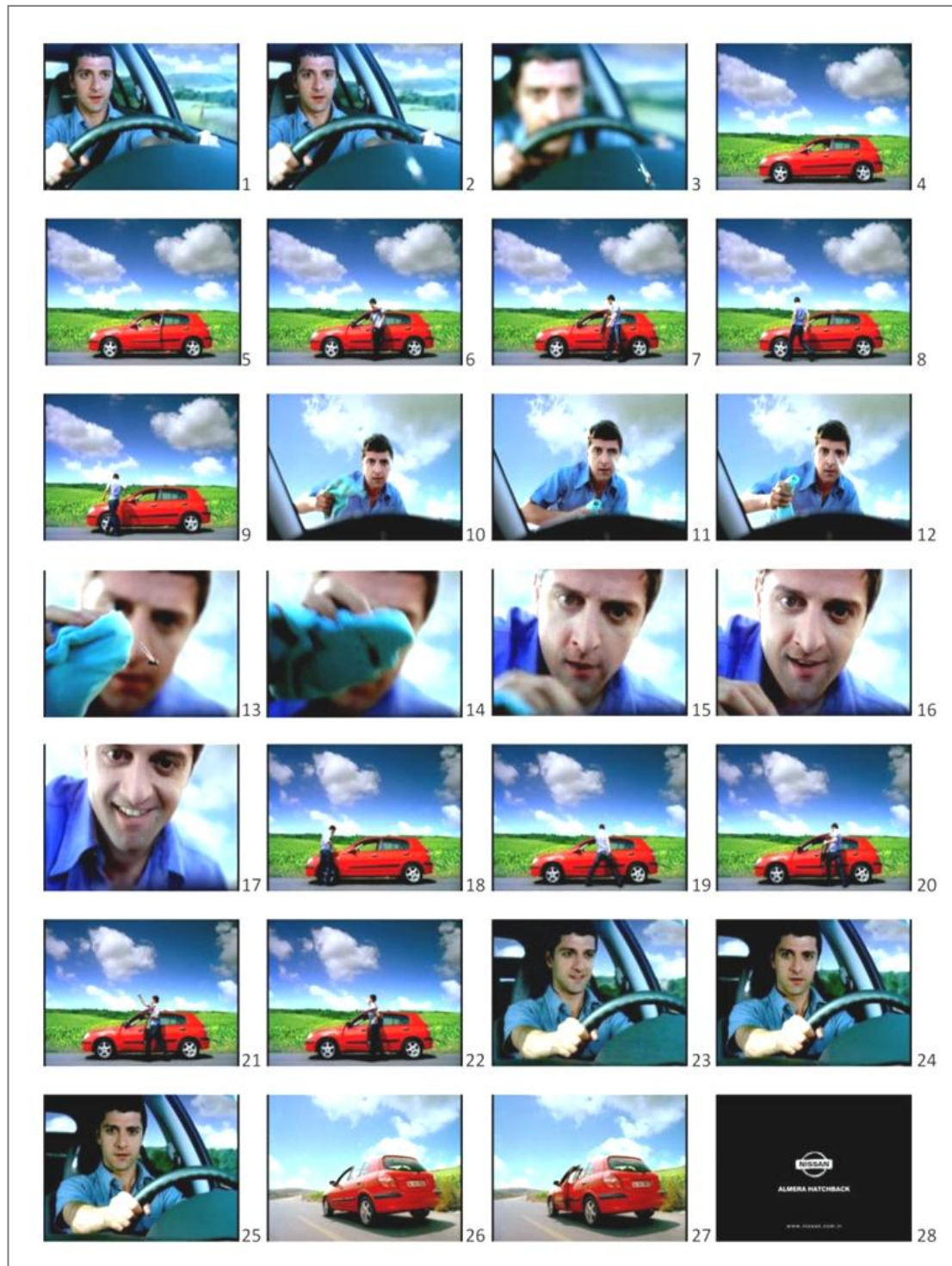


Figure 5.34 Scenes from 2002 Nissan Almera commercial

Table 5.27 Transcribed speeches from Nissan Almera commercial

Translated speech	Original speech
<i>(A fly sticks on the windshield)</i> [Frame 2]	<i>(Aracın ön camına sinek yapışır)</i> [Resim 2]
<i>(The car breaks suddenly)</i> [Frame 4]	<i>(Araba ani bir fren yapar)</i> [Resim 4]
<i>(We hear the noise of more flies)</i> [Frame 21; 22]	<i>(Sinek vızıltısı duyulur)</i> [Resim 21; 22]
<i>(Another fly sticks on the windshield)</i> [Frame 24]	<i>(Başka bir sinek ön cama yapışır)</i> [Resim 24]
<u>Narrator</u> : Nissan Almera Hatchback [Frame 25; 26; 27] .	<u>Anlatıcı</u> : Nissan Almera Hatchback [Resim 25; 26; 27].
<i>(Door of the car opens)</i> [Frame 27]	<i>(Aracın kapısı açılır)</i> [Resim 27]
<u>Narrator</u> : Nissan produces automobiles that you commit with passion [Frame 28].	<u>Anlatıcı</u> : Nissan tutkuyla bağlanacağınız otomobiller üretir [Resim 28] .

Then, his joy is interrupted with a fly swatted on the windscreen. His joy suddenly turns into anger and disappointment. He declares war to the fly, draws the piece of cloth from his pocket, like a sword, and defeats the enemy by rubbing it from the windscreen. He regards this everyday situation as a hostile attack to his car, in this case himself. He makes his mind, takes action, and takes care of this attack with a target oriented backfire. The scenario repeats again at the end of the commercial. We can say that the bond between the owner and the car is so strong that, he treats the fly like an enemy. This exaggerated reaction to a casual event arises from the tender and passion he is feeling towards his car. Moreover, red is chosen as the color of the automobile, which is the color of love. The narrator's argument at the end saying, Nissan produces cars to be committed with passion, is presented nicely in the commercial. However, to prevent the absurdity of this love, the relationship between the man and the car, not to dishonor his manhood, and prevent the audience to make a fool of the user, the advertisers enrich the commercial with a war metaphor and strengthen the masculine identity of the man. He defends his car, as a warrior will defend his castle. Moreover, the repetition of the scene gives the commercial a humorous aspect.

In the commercial, we see the young man travelling alone for his summer vacation. This is rather an odd situation for an idealized commercial character. We expect the company of a woman character as it is the general case in car commercials. In this commercial, the red car stands for the woman character and it is defined as the possession of the man. Thus, he regards the attack of the fly³³ as an attack to his honor, as a forced entry to his possession. To honor his manhood he needs to protect his possession; in this case, the car; the woman and his personal space. The passion presented in this commercial is not a romantic one as in general automobile commercials; rather it is aggressive and appropriative.

Cars are the most demanded commodity of Turkish men. Thus, when they have it, they care for it. They usually spend their free time, mostly Sundays, by cleaning or maintaining it. Thus, the rubbing of the man in the commercial and him making this in a serious manner is used to make a connection with male Turkish audiences and for them to easily relate with the car.

In the commercial, we cannot see any reference to the features of the car. The utility, economic and any other functions are not mentioned, but the emotional attachment between the car and the user are highly credited. Although Japanese producer Nissan is producing Almera since mid-90s, they launched the model in Turkish market with its second generation model with this commercial. They choose to position this city car in the market not with its superior functions, low fuel consumption, rounded lines of the exterior design or highly detailed interior design; but they desire to underline the emotional bond it guarantees with the owner. Considering the youth of 2000s, who are raised with the effect of postmodern movements in social life, they do not make their decisions based on rational arguments, as the previous generation did. Thus, a car being emotionally attachable can become more important for them than its being economic or powerful. They want the car to be the extension of their identities.

³³ A reference to the Turkish saying; '*Erkek sinek bile değmedi*' ; can be translated as 'not even touched by a male fly'; used to express the chastity of women.

5.3.2.9 2006 Hyundai Tucson Commercial



Figure 5.35 Scenes from 2006 Hyundai Tucson commercial



Figure 5.44 (continued)

Table 5.28 Transcribed speeches from Hyundai Tucson commercial

Translated speech	Original speech
<i>(We hear horn noise)</i> [Frame 1; 2; 3; 4; 5; 6]	<i>(Korna sesleri duyulur)</i> [Resim 1; 2; 3; 4; 5; 6]
<i>(We ear birds singing)</i> [Frame 28; 29; 30]	<i>(Kuş sesleri duyulur)</i> [Resim 28; 29; 30]
<u>Narrator:</u> There are two types of people [Frame 31; 32; 33; 34].	<u>Anlatıcı:</u> İnsanlar ikiye ayrılır [Resim 31; 32; 33; 34].
<u>Narrator:</u> Ones own Hyundai [Frame 35; 36] and ones crave for Hyundai [Frame 37]. Which type are you [Frame 41; 42]?	<u>Anlatıcı:</u> Hyundai kullananlar [Resim 35; 36] ve Hyundai için can atanlar [Resim 37]. Siz kimlersiniz [Resim 41; 42]?
<u>Narrator:</u> Hyundai; fans are increasing every day [Frame 44].	<u>Anlatıcı:</u> Hyundai; hayranları her gün artıyor [Resim 44].

The commercial opens with the horn sounds and the visual of a roadwork which causes a traffic jam. We can see tall buildings of the city center at the background. The car in the commercial, passes nearby the traffic jam and turns to an unpaved road by passing through the gap between the barricades. It splashes the pooled water on the road and the camera shows this scene from different angles in slow motion.

Then we see the car on a forest road jumping over small hills. After that we see it at an excavated waste dumping area which has a muddy ground and the car again splashes the mud in slow motion. Then we see the car in the city center, covered with dust and mud. Later, it is parked by the pavement in front of an apartment. This scene is shot from a balcony across the road; since, we can see the balcony parapets in the scene. When the headlights of the car are off, we see the backside of a man's head, who is spying on the other man getting off the car, behind the curtains. The camera shows the serious and motivated face of the spy at the balcony. Then, the night passes and sun rises as we can understand from the moving shadows on the buildings. In the morning, the owner of the car gets out from the apartment, holding his car keys in his hand. He gets surprised when he sees the car, because the dirt and mud has cleaned from it. He puts his hands on his waist and looks to the car with investigating eyes. Then the camera shows the balcony where we see the spy man, who is wearing turned-up jeans and cleaning gloves, reclines a broom to the wall and puts a cleaning bucket on a stool, by the way he still cannot take his eyes from the car parked outside. At this scene, we hear the narrator saying that there are two kinds of people. The ones who own Hyundai and the ones who crave for it and he directs a question to the audience about which type are they. Then we see the owner of the car still wanders around the car, however, he cannot make sense of the situation, and he nods his head and gets in the car. We see the man at the balcony taking off his gloves and seems content from the job he has done. Then we see the car from back getting out from its parking spot and at the background we see the balcony. The camera zooms in to the man at the balcony who is putting the gloves in the cleaning basket, checking the street for the last time and going inside. The scene turns to black and we see the Hyundai logo and the motto "Drive your way".

There are two main characters in the commercial, one is the owner of the car and the other one is the man who is defined as the one wishes to own a Hyundai. The owner of the car is a man around his 30s and has a casual style. He is wearing jeans and a sweatshirt as we see him in the morning. He is living in the city center, in an old neighborhood with narrow streets. Thus, we can say that he is not defined as a rich man but rather belongs to middle class. Also we can say that he is an outdoors man. He skips the traffic jam by hitting on the unpaved road. This decision of him, taking an alternative way, of course is not directly related with his personality but it is about

the ability of the car he owns, a 4X4. However, his choice of car tells something us about his personality. He enjoys outdoors and spending his free time there. He prefers a car can serve both his inner city travel needs and his outdoor enjoyments. Moreover, in the commercial there is no reference to a family life, we cannot say anything about his marital status. Thus his being fond of his liberty is underlined strongly with this aspect again in the commercial.

The other character in the commercial, the spying man, is defined as the 'loser' in the commercial. He envies his neighbor, his car and most probably his lifestyle. He even cleans the neighbor's car as a secret agent with great ambition and devotion. He is around same age with the owner of the car and also has a casual style; however, we cannot say that they share similar personality. Although, we do not have enough clues about his personal life, his obsession with the neighbor and his car tells us that this man is introverted, most likely a 'living with his mother' type and has no social life. He is spying the neighbor and waiting for him patiently at the window to clean the car. He is represented as an obsessed man with all the tools he needs for car cleaning. Especially these two characteristics of him, which usually defines an old maid stereotype, makes us identify him to a feminine character. He not only wants to own the car, but also wants to be the man by owning the car. Car cleaning can be defined as a Sunday activity for the men who identify themselves with the car they own. The possession of the car is regarded as an important part of their life and the attachment between them and the car is tightened with this ceremonial activity of cleaning. Thus, it can be said that the envy man in the commercial takes this opportunity from the owner of the car and tries to create a bond between himself and the car.

Since the car in the commercial is presented to the audience both in city center and on the forest road, it is not only defined as a SUV with its outdoor capabilities, but also defined as a city car. Moreover, when the man prefers the alternative unpaved road, we understand that he is not only escaping from the traffic jam, but also he escapes the boring metropolitan life that limits its habitants. In this sense, he is escaping the stereotyped urban life that is mostly defined with 9 to 5 working hours, and lots of time spent in the traffic on the way to work and home back. He, as an outdoor man, resists and stretches the limits of city life that burdens people. He finds his alternative way to home and he prefers a car that enables him to do so. On the

other hand, the car is not defined with its features in the commercial. There is no highlight to its being 4X4 for example; this is showing us that, in 2006 the audiences do not need to be informed about this, since the advertisers think that they already know what a SUV looks like. At least, it is the case for the target consumer of the car. We understand that it is not just an automobile, but it is a SUV when it splashes the mud on the road.

In the commercial, we can say that the selling strategy adopted by the advertisers, is changed to presenting a lifestyle from presenting the car and its features to the audience. In the 21st century, automobiles have become the undetachable part of urban life and their features have become less important for the consumer. Or to put it other words, in every segment, each car model presents similar technical, safety and comfort features to their target consumer; thus these features are taken for granted for the consumers. Moreover, cars have become one of the strongest signs for presenting identity in 21st century. They are not only possessed for their utility values but more importantly they are possessed for their sign values. They define who you are, become part of your identity and refer to your position in the society. Thus, the preference of automobile you made is strongly related with your identity. Consumers do not make their purchase decision on these features but the promised experiences to be lived via owning the car. This commercial, especially with the presence of the envy man, strongly underlined these experiences, the car becomes not only the object of desire but also the life style. The opposing characters in the commercial; the one who signifies freedom, single life, self-confidence and masculinity and the other one who is domestic, insecure and less masculine, even can be regarded as feminine with his obsession to cleaning and spying behind curtains; are presented to audience as the way to be successful like the first one or not to be a loser like the second one. Although, male identity is domesticated in social life, it is still a common thought that they are independent, powerful and survivor – in this case by selecting the alternative road he survives from the traffic jam- by nature. Thus, a male character equipped with feminine features and labeled as henpecked falls behind even women in the social strata of a patriarchal society. They are castrated and alienated from the society. In the commercial, owning a Hyundai is presented as a shortcut for men, to secure their position in the society. It is offered to the owners of the car to define themselves with the preference they make by using

the codes in the society and to (re)circulate these codes while they are using these cars.

5.3.2.10 2007 Volkswagen Jetta Commercial

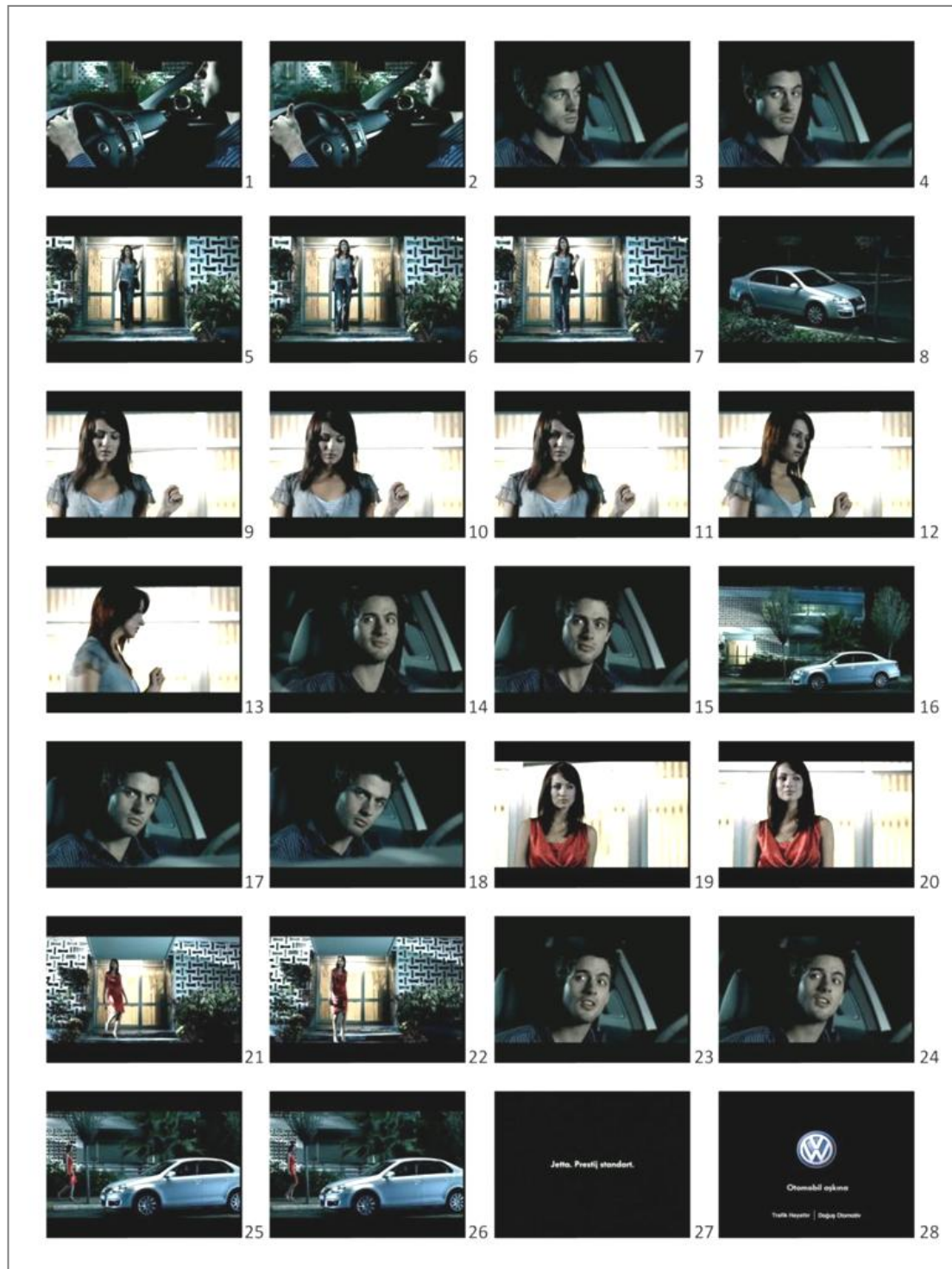


Figure 5.36 Scenes from 2007 Volkswagen Jetta commercial

At the beginning of the commercial, we see a young man sitting at the steering wheel of his car, apparently waiting for somebody and getting bored of it. He is ticking his thumb on the wheel. The camera shows his face partially, his hand holding the steering wheel, and at the background the gate of an apartment. We hear cricket noise at the background during the commercial and understand that it is a summer night. Then the camera shows the man, looking around with wondering eyes. After that, we see a young woman, wearing casual clothes, getting out from the gate of the apartment. After walking for few steps, she stops and fixes her eyes to the car waiting by the pavement. We see the car from the eyes of the young woman. Then with a closer shot of the torso of the woman, we see her laying eyes on herself from toe to top. She suddenly turns around and walks back to the apartment. The man in the car, opens his eyes wide and gets surprised, by the way the smile of his remained from the first sight of the woman sticks on his face. He leans his head forward and looks to the gate trying to make sense of what has happened. After that, we see the car from other side of the road, with the apartment at the background. The camera shows the man leaning forward again, but this time with curious eyes. When we see the young woman in a red glittering night dress and high heels walking down from the stairs; the audience and the man in the commercial understand the previous sudden decision of the young woman. He nods his heads, and makes sense of what just has happened. Lastly, we see the young woman walking on the pavement through the car. The scene fades out to black and we see the text 'Jetta.' on the screen and it is followed with 'Prestige is standard', the motto of the model. Then we see the Volkswagen logo and motto of the brand 'For the sake of automobile'. At the bottom of the screen we see the Turkish distributer of VW, Doğuş Oto and its motto 'Traffic is life'.

There are two main characters in the commercial, the young man and the young woman. The man is waiting for the woman for a date. We cannot see the style of the man since he is sitting at the steering wheel; however, we see he is wearing a striped shirt with long sleeves, but not wearing a tie. Thus, he has not got a formal style. He is presented as the owner of the car.

The other character is the young woman, who is at first presented with her casual style, jeans and flat shoes. Her hair is groomed and she wears make-up. Although she looks stylish, when she sees the car, she feels that she does not look good enough for

the date, for the man, and in this case especially for the car. She makes this decision not by seeing the man; since she cannot see the man in the car because of the black shades on the windows, or learning something that she does not know about the context of the date; but mostly by comparing herself with the looks of the car.

The commercial defines men and women based on stereotypes. According to this discourse, women define themselves with their clothes and men with their automobiles. There is a subordinating assumption about women in this discourse of the commercial which is exaggerated by the woman who changes her clothes without external factors but self-depreciation. Although we cannot see the man, he defines and identifies himself with his car. He actually does not really care about his looks or hers. His outfit is not a stressing issue for him or he is not in need of redefining himself. Thus, he could not make sense of the woman going back to the apartment. He has self-confidence and owes this confidence to his car; at least it is visualized by the car in the commercial. But the 'poor' woman does not find herself good enough for the car, actually for the man. Since she defines and positions herself based on other things, she redefines herself for the situation by changing her clothes from jeans and t-shirt to a red glittering sexy night dress. Clothes are the easiest way to (re)define oneself because of their widely known codes attached to certain meanings in the society. However, in this commercial it is only the woman who is using this 'cheap' way of transformation and upgrades herself, though it works for her. The way she walks down the stairs with confidence and with an attitude of a model walking on a catwalk, shows us that she feels good enough for the man and the car.

Moreover, in the commercial the car is presented as a tool to picking up women. This is relatively an old code that is attached to automobiles. Owning a car makes a man more preferable for a woman since it is a prestigious object. It refers to wealth and power, and a man who owns a car is more desirable in the eyes of the women.

Apparently in this commercial this code is still valid, the car is used as an agent to a romantic date. However, in order to make the case up to date the advertisers reverse this code and show the woman not good enough for the car. The car is placed to a point that it makes the choice and values the woman.

Jetta is mostly associated with young white collar business man. However, in his commercial it is not defined as an automobile of a young business man directly. In fact we do not have any assumptions about the occupation of the man. The owner of

the car is using it for a date in his personal life. However, when we see the motto, 'prestige is standard' at the end of the commercial, we can associate the car with a business man with this single word 'prestige'. Moreover, this motto underlines other features associated with the automobile; power, safety, comfort etc. These are standard in the car that the advertisers do not feel obliged to underline those; because even prestige is standard in this particular vehicle.

5.3.2.11 2012 Fiat Linea Commercial

In the opening scene of the commercial, we see a man reading a book by the window and enjoying his coffee and a boy playing with a plastic ball in the garden that we see from the window. On the next scene, we see the father suddenly turning his head to the window and looking curiously through it. After that we see the boy, holding a flat ball in his hands and giving it to the father. The father crouches down on his knees to the same level with the boy, and the boy tells the father that the ball blew somehow with gestures. The father seems upset for the boy, and with a head gesture he offers boy to go and buy another ball. Then, we see two of them approaching to a car that is parked by the road. The boy is too eager for the ride; since, he is running towards the car. This scene is shot from a lower angle that is focused on the boy. Then, we see the car head-on approaching to a corner, turning it and moving on from backwards. Then the camera shows the boy playing with the electric windows of the car and with one eye he is checking the father, if he seems angry or not. The father is aware of that the boy is playing with the window and he just nods his head and smiles. Then, he parked the car outside a toy shop. We see the father, from inside the car, buying another ball from the seller, and the boy watching these two. They took the way home and we see the car passing from a woody road. After that we see the father, attaching table tennis balls to the pointy edges of the garden fence while the boy is playing with his new ball at the background. Then, we see the father in his armchair and the boy is again holding a flat ball in his hands. The father takes the ball, analyzes it; however he cannot make sense that the same thing is happening all over again. He looks at the boy with questioning eyes. Then we see the boy in the car, sitting on his baby seat. He leans forward to see the dashboard of the car on which we see the radio and AC controls; by the way they are shown to the audience. We see two of them in front of the toy shop and the seller is giving them another ball. The boy takes it, and they turn back to home.



Figure 5.37 Scenes from 2012 Fiat Linea commercial

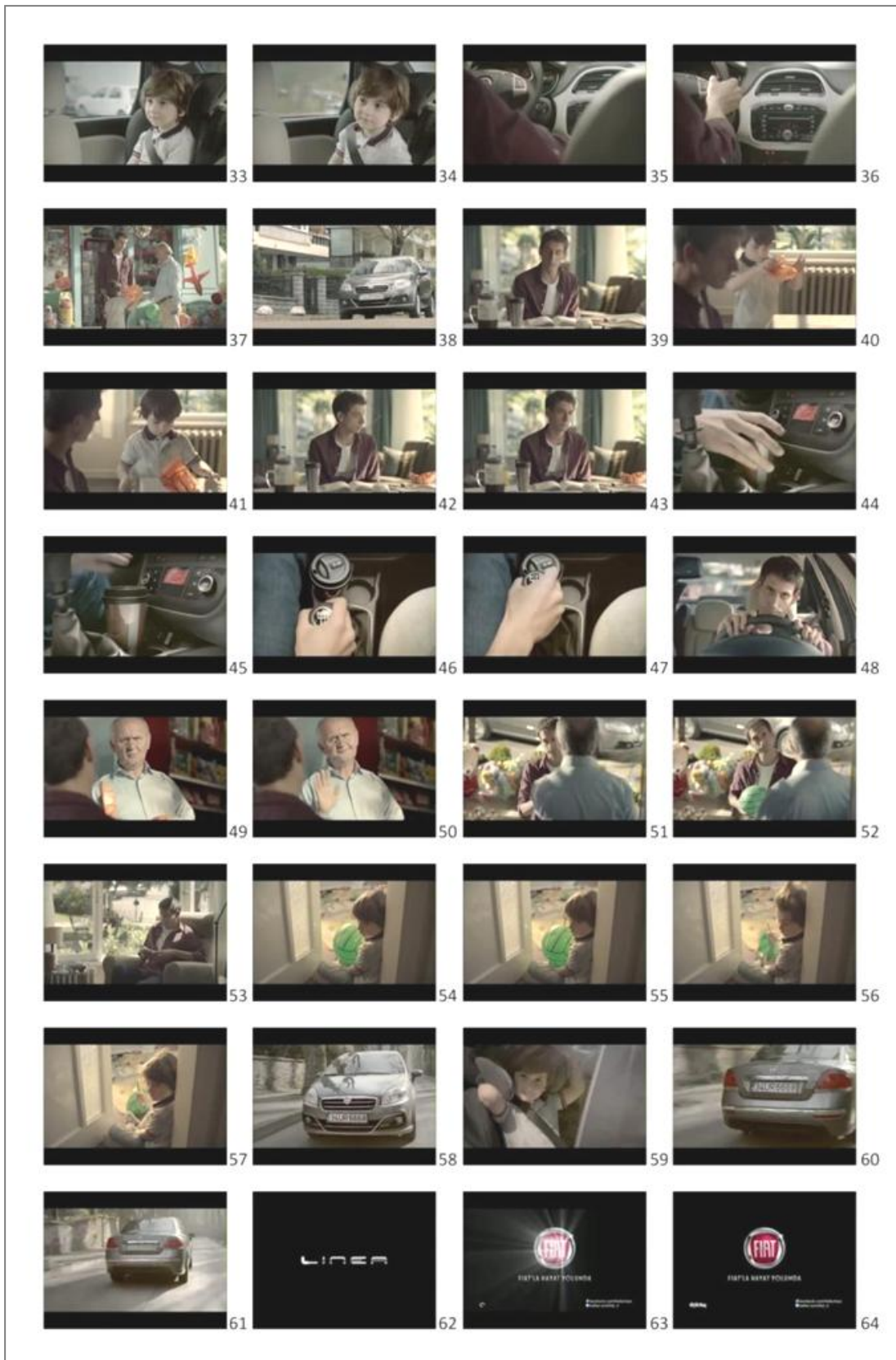


Figure 5.46 (continued)

After that we see the father, this time at the table, still reading his book. There is a French press and a travel mug on the table. The boy come near to the table, puts the

flat ball on the table with frustration. The father nods his head with disappointment. Then in a close up shot, we see his hand putting the travel mug in a special hole placed between the gearshift and the AC controls on the dashboard.

Table 5.29 Transcribed speeches from Fiat Linea commercial

Translated speech	Original speech
<u>Singer</u> : ♪ Open your eyes ♪ [Frame 13; 14]	<u>Şarkıcı</u> : ♪ Open your eyes ♪ [Resim 13; 14]
<u>Singer</u> : ♪ Say just what you mean ♪ [Frame 16; 17; 18; 19]	<u>Şarkıcı</u> : ♪ Say just what you mean ♪ [Resim 16; 17; 18; 19]
<u>Singer</u> : ♪ Morning here it's so clear ♪ [Frame 20; 21; 22]	<u>Şarkıcı</u> : ♪ Morning here it's so clear ♪ [Resim 20; 21; 22]
<u>Singer</u> : ♪ That air freshening clean ♪ [Frame 23; 24; 25]	<u>Şarkıcı</u> : ♪ That air freshening clean ♪ [Resim 23; 24; 25]
<u>Singer</u> : ♪ This is where we do ♪ [Frame 26; 27]	<u>Şarkıcı</u> : ♪ This is where we do ♪ [Resim 26; 27]
<u>Singer</u> : ♪ Sky the only thing that blue [Frame 28; 29; 30]	<u>Şarkıcı</u> : ♪ Sky the only thing that blue [Resim 28; 29; 30]
<u>Singer</u> : ♪ Day begins in new ♪ [Frame 31; 32]	<u>Şarkıcı</u> : ♪ Day begins in new ♪ [Resim 31; 32]
<u>Singer</u> : ♪ It's all coming true ♪ [Frame 33; 34; 35; 36]	<u>Şarkıcı</u> : ♪ It's all coming true ♪ [Resim 33; 34; 35; 36]
<u>Singer</u> : ♪ It's your day ♪ [Frame 37; 38; 39]	<u>Şarkıcı</u> : ♪ It's your day ♪ [Resim 37; 38; 39]
<u>Singer</u> : ♪ It's your day ♪ [Frame 41; 42; 43]	<u>Şarkıcı</u> : ♪ It's your day ♪ [Resim 41; 42; 43]
<u>Singer</u> : ♪ It's your day ♪ [Frame 45; 46; 47; 48; 49; 50; 51]	<u>Şarkıcı</u> : ♪ It's your day ♪ [Resim 45; 46; 47; 48; 49; 50; 51]
<u>Singer</u> : ♪ It's your day ♪ [Frame 53; 54; 55; 56; 57]...	<u>Şarkıcı</u> : ♪ It's your day ♪ [Resim 53; 54; 55; 56; 57]...
<u>Narrator</u> : New Fiat Linea with its brand new features is now the favorite of whole family [Frame 58; 59; 60; 61].	<u>Anlatıcı</u> : Yeni Fiat Linea; yepyeni özellikleri ile şimdi tüm ailenin favorisi [Resim 58; 59; 60; 61].
<u>Narrator</u> : Fiat on the way of life [Frame 63; 64].	<u>Anlatıcı</u> : Fiat'la hayat yolunda [Resim 63; 64].

He moves the gearshift with a determined move, and drives with an angry and disappointed face. After that, we see the seller who feels sorry for the inconvenience and apologizes from the man and gets in the shop to give them another ball. The father squeezes the new ball and tests it while he is throwing threatening looks to the seller. At the next scene we see him sitting on his armchair and grabbing his book to read. The scene changes to the boy who is sitting on the ground in his room, holding the ball in his lap and trying to blow it with a pencil. After a few rounds he accomplishes the challenge and the ball is flat again. We understand that, there is nothing wrong with the seller or the balls; but the boy is flattening the balls himself. We see the car on the woody road again; the boy is sitting and enjoying his seat by leaning back and looking around. We hear the narrator saying "New Fiat Linea with its brand new features is now the favorite of whole family." After we see the car moving on the scene turns to black and the Fiat logo appeared on the screen with the motto "Fiat, life is on track." There is no speech in the commercial until the narrator's. "It's Your Day" by Adrienne Pierce is playing at the background through the commercial.

There are two main characters in the commercial; the father and his son. The father is a modern one who wears casual clothes and takes care of his son. It seems it is a weekend day, since we see him at home; however, we have no clue about his profession. He reads book as a weekend activity, which is not a regular Turkish activity of free time, but he always keeps one eye on the boy playing in the garden. As a caring modern father who takes care of his son in the absence of the mother, he feels himself responsible to be the genie of the boy and to make his wishes come true. However, they do not spend time together. He is reading book and the boy is playing in the garden. Thus, we cannot say that this is a special father-son time. At one point, when the ball is blown for the third time, he loses his patience and he throws threatening looks to the toy seller without knowing all these are happening because of the boy. He holds the seller responsible for interrupting his personal time.

The boy in the commercial is a cute five or six years old, who has already learned to use his cuteness as a weapon. At first, we feel sorry for him since he loses his toy, but at the end of the commercial we understand that the balls are just a medium for him to reach his real toy, the car. It is a common knowledge that the boys at this age look up to their fathers, wish to grow old and become as their fathers. His admiration

in the commercial also is related with the car. Since he is not able to ride the car, he makes excuses to be given a ride with the car. Although the ball is presented as the toy of the boy in the commercial, his real toy is the car. He wants to be in the car and enjoy it. Moreover, he as a representative of today's generation manipulates his father according to his needs. He breaks the code of old generation's obedient children and creates the code of children who have their own identity, needs and desires. Also, the time they spend together in the car as the father and son is special for them. According to the kid, this time is the only one that the father can spare for him in his fast and exhausting daily routine. Thus, the kid also wants to prolong this special time.

We cannot see a mother figure in the commercial. We do not know the relationship between the parents. Maybe they are divorced and the father takes the boy for the weekend, maybe she is just doing overtime, or maybe she is loaded with the housework as a weekend activity. Regardless these situations, we can say that this 'modern' father is taking care of the son, only in the absence of the mother and even then, he is not good at this job. He leaves the kid alone, he is not playing with him, and he does not interact with the boy. After he pays for the ball which occupies the boy, he continues to enjoy himself with his book. Thus, the commercial is based on the stereotyped mother and father characters, and the women; even, she is not in the commercial; are still presented as responsible for the children in the subtext. The family in the commercial belongs to new middle class, in which traditional family roles are dissolved and both parents are career oriented. They are in the rush of fast modern city life. Thus, the kid is in need of excuses to spend time with his father and for his attention. In this way, the car in the commercial is not only presented as the tool of transportation to adopt the speed of modern life, but also as the place in which modern people can experience the heartwarming traditional family values together.

They are living in the city center, at a basement floor apartment which has a garden. So we have another clue to say that this family belongs to new middle class.

Considering the target users of the brand this positioning is accurate. It is not a luxurious car, but a family car which is strengthened with the child character in the commercial and the line of the narrator saying that Linea will be the favorite of whole family. Moreover, the usage of kid in the commercial is for emotional bond

that is created between the brand and the audience. They create sympathy with the kid mostly his strong desire to the car, which is the surprise point in the commercial.

In the commercial, some properties of the car are shown to the audience in detail. The electrical windows, the dashboard, the radio, the AC and the cup holder are shown to the audience like it is part of the plot. However, these features are standard for the cars of year 2012. Although, they present the electrical windows and dashboard as they are discovered and admired by the boy; these features are taken for granted for the customers. This approach is similar with the earlier commercials that underline every aspect of the automobiles both with visuals and speech to introduce them to the audience. Although, in this commercial these features are supported only with the visuals, this general approach of advertisers is left aside especially in recent years. The automobiles are presented not with their utility functions, but with their sign values and the emotional bond created between the automobile and the user. This approach of the advertisers can be attached to the target user profile of the automobile. They aim middle class families that are planning to buy their first cars.

5.3.2.12 2012 Volkswagen Passat Commercial

The commercial opens in an automobile gallery. We see a salesman talking about the features of the new Passat to a business woman who is standing by the car. While he is talking about the fuel consumption, she glances through inside of the car. Then, we see them in the car; the salesman is at the wheel, and the woman is at the back seat. While he is talking about the classic front panel of the car, she opens her briefcase, and picks up her laptop. The salesman turns back to the woman as he is talking about the *lane assistant* and *cruise control* features; by the way she opens the arm-rest and puts her laptop on her lap and tries it. He continues to his speech by mentioning about the *driving alert control* as she leans forward to her briefcase. For all this time, she does not seem to be interested in the features of the car that man is talking about. After that, we see the hand of the woman holding a medal and reaching from the backseat when camera is showing the man from side. She interrupts the speech of the salesman and asks him to hang the medal to the rear mirror. He takes the medal in his hand, looks at it and smiles with understanding. Then, he hangs it to the rear mirror and we see a picture of a newborn on the medal.



Figure 5.38 Scenes from 2012 Volkswagen Passat commercial

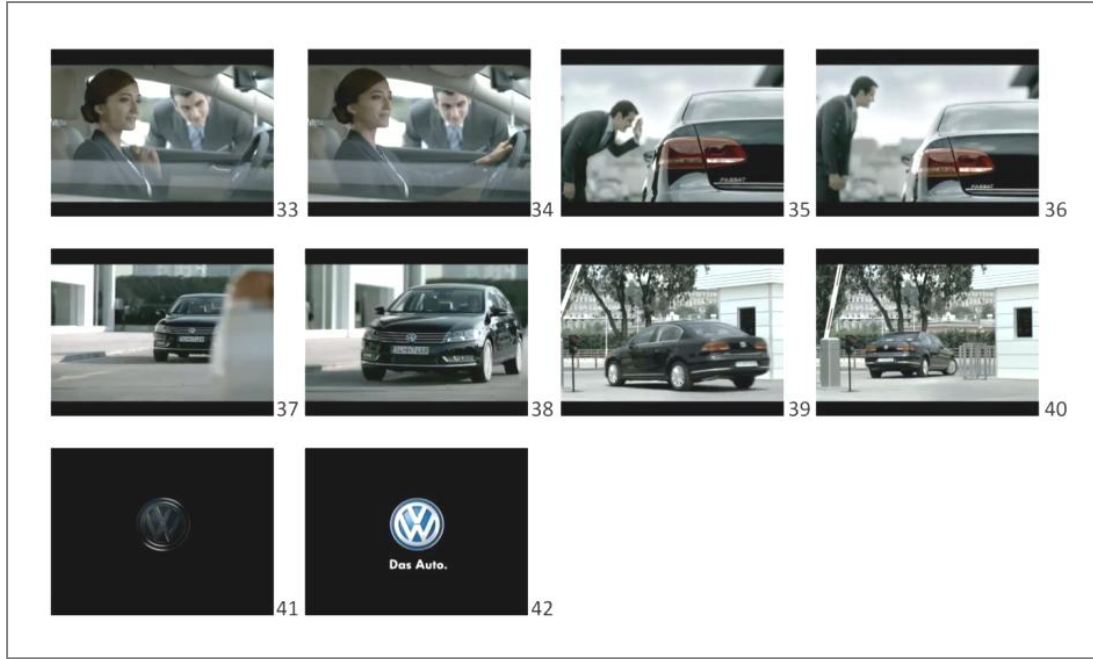


Figure 5.47 (continued)

Table 5.30 Transcribed speeches from Volkswagen Passat commercial

Translated speech	Original speech
<p><u>Man</u>: New Passat [Frame 1],</p> <p><u>Man</u>: With the Blue Motion technology it has the least fuel consumption in its class [Frame 2; 3; 4; 5]</p> <p><u>Man</u>: And of course as a Passat classic, front panel [Frame 6; 7].</p> <p><u>Man</u>: Lane assistant and cruise control makes driving easier for you in traffic [Frame 8; 9; 10; 11; 12]. Driving alert control which is really interesting [Frame 13; 14; 15; 16]. It understands that you are tired and warns you [Frame 17; 18; 19]. Eye...</p> <p><u>Woman</u>: Sorry, [Frame 20] can you please hang this [Frame 21]? (<i>Music starts</i>)</p> <p><u>Woman</u>: I like it very much, I'm buying [Frame 28]</p> <p><u>Narrator</u>: Your mind says Volkswagen [Frame 34; 35], your heart selects the model [Frame 36; 37; 38].</p>	<p><u>Adam</u>: Yeni Passat [Resim 1],</p> <p><u>Adam</u>: Blue Motion teknolojisi sayesinde sınıfının en düşük yakıt tüketimine sahip [Resim 2; 3; 4; 5]</p> <p><u>Adam</u>: E tabi bir de bir Passat klasiği olan ön panel var [Resim 6; 7].</p> <p><u>Adam</u>: Şerit takip asistanı, hız sabitleyici gibi özellikler trafikte işinizi kolaylaştırıyor [Resim 8; 9; 10; 11; 12]. Yorgunluk tespit sistemi, o da çok enteresan. [Resim 13; 14; 15; 16]. Yorgun olduğunuzu anlayıp sizi uyarıyor [Resim 17; 18; 19]. Göz...</p> <p><u>Woman</u>: Pardon, [Resim 20] şunu asabilir misiniz [Resim 21]? (<i>Müzik başlar</i>)</p> <p><u>Woman</u>: Çok beğendim, alıyorum [Resim 28]</p> <p><u>Anlatıcı</u>: Aklınız Volkswagen der [Resim 34; 35], modeli kalbiniz seçer [Resim 36; 37; 38].</p>



Figure 5.39 Scenes from 2012 Volkswagen Polo commercial



Figure 5.40 Scenes from 2012 Volkswagen Golf commercial

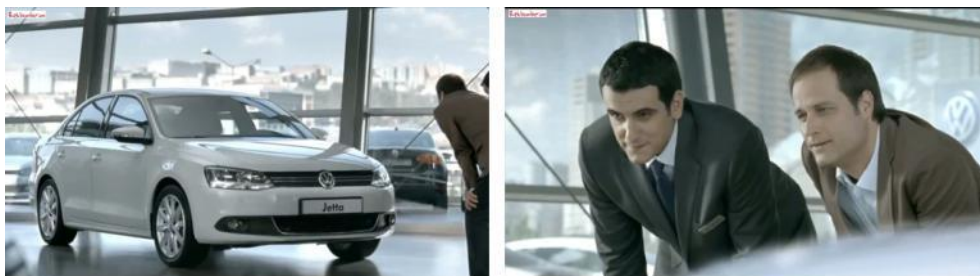


Figure 5.41 Scenes from 2012 Volkswagen Jetta commercial

The camera shows the face of the woman, who is now presented as a content mother. She says that she likes the car very much decides to buy it and continues to look at the screen of the laptop. The salesman tries to understand the factor behind her purchase decision by raising his eyebrows, but accepts the situation as it is without questioning too much. In the next scene, we see salesman closing the driver door of the car. Then he leans to the car and we see the woman at the wheel checking her seatbelt. The man waves at her and she leaves the gallery by exiting from the automated gate. We hear the narrator saying “Your mind says Volkswagen; your heart selects the model”. The screen fades to black and Volkswagen logo and its motto “Das auto” (The automobile) appears on it.

This commercial is a part of a series combined of four commercials in which the users are somehow fall in love with the advertised car. In all four commercials, the salesman and the environment are the same; but the models of the cars and the customers are different. All of the customers ignore the features of the car explained

by the salesman, but fall in love with the automobiles for their color (Figure 5.48), the sound of the closing door (Figure 5.49), or the gaze of the car (Figure 5.50).

In this commercial, there are two characters; the woman and the salesman. The woman is represented as a well-groomed, modern, serious business woman, in a suit with trousers, and her hair is bun. She belongs to upper middle class and stands on her own feet. She seems to listen to the salesman, who mentions about the fuel consumption of the car, but not with full attention; rather she is peeking inside of the car from its window at the first part of the commercial. At the second part, we see the woman and the salesman inside the car; she is at the back seat and he is behind the wheel. He is placed as the chauffeur of an executive business woman; although, he presents the car by mentioning its specialized front panel. She is still not interested with the features of the car; rather she is testing the comfort of the arm support at the backseat by placing her laptop on her knees. We understand that she is going to use the car for business purposes; most likely the car will be driven by a chauffeur. Thus, it makes sense that she does not care about the fuel consumption or front panel of the automobile. Nonetheless, this information is given to the audience. Moreover, her careless behavior and cool manners strengthen her being a serious business woman who is only interested in important subjects and disregards the chit chat and sales talk. However, she breaks her silence by asking/ordering the salesman to hang the medal to the rear mirror. When we see the picture of the newborn on the medal, suddenly another label is attached to her by the advertisers; the caring mother. This behavior of her surprises both the salesman and the audience. We are not expecting such behavior from a cool business woman, who is surrounded by the masculine codes, such as trousers, suit, formal behaviors, etc. However, the advertisers once again cannot strip 'womanly' behaviors from a female character, and disturb her cool character by attaching stereotyped mother features to her. By hanging the medal to the mirror, she not only shows her love to her child and defines herself as a mother; but also, transfers a masculine coded product into a domestic one. Being a serious business woman does not constrain her from being caring mother. Moreover, while she expresses her purchase decision to the sales man, she says that she likes the car. Once more, an important decision made by a woman; namely buying a car; is depended on her emotions. The advertisers recreate the myth of 'women are emotional creatures' and link her being not interested to the features of the car to her

domestic nature. Another point that stereotypes women in the commercial is placing the woman character at the back seat. During the decision process the woman only tries the arm support of the car and does not even sit behind the wheel. This preference of advertisers is based on the myth 'women cannot drive' or 'women have no clue about cars'; and it is recirculated in the society with this commercial. Showing her at the end of the commercial does not have the same impact since the purchase process is completed. At this scene, she seems as transporting the vehicle to the company to be used by a chauffeur, but not as the owner/driver of it.

The sales man in the commercial is an enthusiastic one. He is telling the features of the car with excitement. We can sense the desire to own and admiration to the car in his voice. He even does not notice that he could not get the attention of the woman by mentioning the features of the car. He is also presented in the driver seat like a chauffeur in the commercial, both to strengthen the power of the woman and to define the segment of the car. We can also sense the respect of the sales man to the woman. He apparently respects her for being an executive business woman. However, when he sees the picture of the baby in the medal, he nods his head meaning, 'at the end, she is a woman'. This approach of his also reveals itself after the woman declares her purchase decision based on her emotions. After all, she disregards all the superior features of the automobile and makes her mind right after she transforms the car into a domestic environment with the medal. On the one hand, the sales man despises this sudden emotional purchase decision of a highly valuable product; on the other hand, he appreciates the power of making such a decision in a glimpse, since economic power of the woman is behind her sudden decision.

Passat belongs to upper middle segment and it is often used as an official car by the executives of corporate firms. Also, the black color of the car in the commercial makes this link stronger. The features of the car explained by the salesman, such as *Blue Motion technology*, *lane assistant*, *cruise control* and *driving alert control* are highly technologic and they are needed to be mentioned in the commercial to inform the audience. Although, these features are not evaluated by the user in the commercial, they are presented to the audience. In the speech of the narrator, which is also the motto of the commercial series, Volkswagen is presented as a rational and logical choice as a brand. However, the decision of the model is based on the emotions of defined users.

CHAPTER 6

DISCUSSIONS

In this chapter, the discourses (re)created through the product commercials will be examined. The discussions will be based on the outcomes of the semiotic analysis. There are two main categories; white goods and automobile commercials; which have three identical subcategories; lifestyle, product and gender. The discussion will be carried out under the themes (Figure 6.1) that are emerged from the affinity diagrams. Affinity diagrams of each subcategory will be given under their headings.

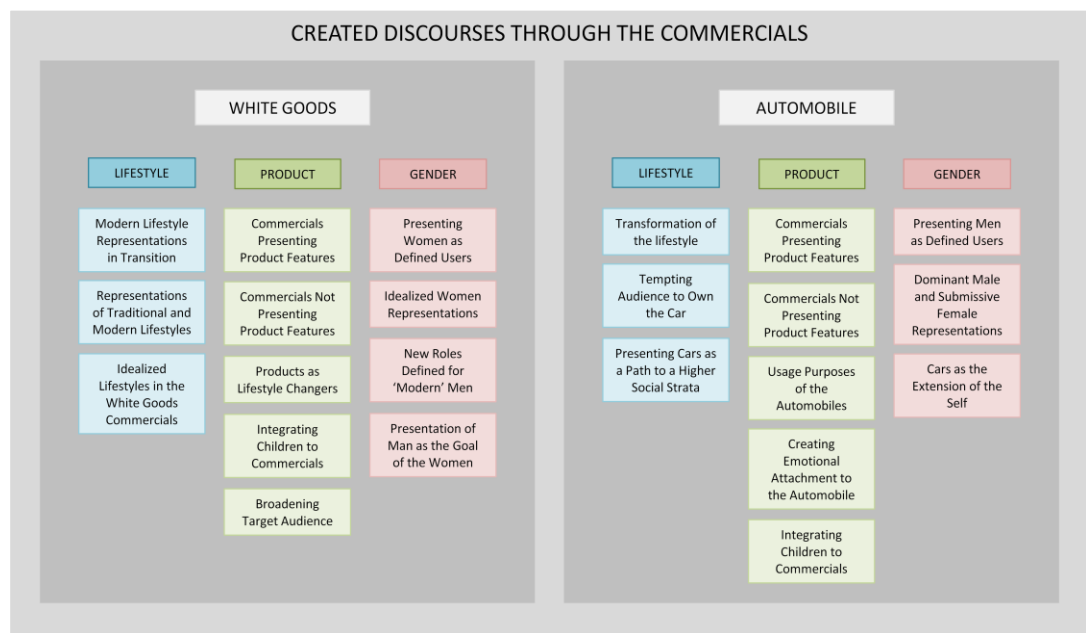


Figure 6.1 Categories, sub-categories and themes emerged from the affinity diagrams

First, the white goods commercials will be discussed within its sub-categories lifestyle, product and gender respectively. This will be followed with the automobile commercials and its sub-categories.

6.1 Discourses Generated via White Goods Commercials

White goods commercials are subjected to semiotic analysis in the scope of the doctoral study since they differ from the others, especially by the gender of the defined users. Women are represented as the defined users in almost all of them.

6.1.1 Lifestyle

Lifestyles are one of the main concerns of the doctoral study. The discourses generated through the white goods commercials about lifestyles will be discussed under four themes; *modern lifestyle representations in transition*, *representations of traditional and modern lifestyles* and *idealized lifestyles in the white goods commercials*, respectively. These themes are determined after all the discourses under lifestyle subcategory (Appendix E) are classified within groups in the affinity diagram (Figure 6.2).

6.1.1.1 Modern Lifestyle Representations in Transition

As it is mentioned in Chapter 3, in Turkish modernization process being modern and being like Westerns are highly supported and promoted by the dominant ideology. Thus, even the word ‘modern’ in Turkish (spelled and pronounced as it is in English) loosen its ties with the Modernity idea and the rational mind, and become used as opposed to ‘traditional’. Thus, being modern refers to being contemporary, educated, employed, urbanite, etc. namely; what stands as opposed to being from a rural background, strongly tied to traditions and customs, patriarchal, etc. The modern life discourse strikes out in commercials 1, 2, 3, 4, 5, 9, 10, 12 according to the affinity diagram (Figure 6.2).

Beginning with Arçelik washing machine commercial from the mid-80s, we encounter the appraisal of ‘modernity’ almost in all subjected commercials. In Arçelik commercial, we see the sudden upgrade of defined users in the social strata, with the entrance of the product to their lives. Although, the product is the mediator of this upgrade, when we look at the reasons behind it, we can clearly see applauses for the neoliberal policies and what they bring to Turkish social life. The washing machine becomes the representation, the sign of this progress. According to the dominant discourse of the time, these policies make Turkish people one step closer to their Western fellows. In the commercial, what is cherished and glorified is the ‘modern’ lifestyle; wearing ‘modern’ clothes, being well-groomed, educated and employed. To make this message more striking, the advertisers use comparison and contrast it with the previous situation, the ‘miserable’ one.

WHITE GOODS - LIFESTYLE		
Modern Lifestyle Representations in Transition	Representations of Traditional and Modern Lifestyles	Idealized Lifestyles in the White Goods Commercials
WG1. Arçelik WM 1980s <ul style="list-style-type: none"> •80s> neoliberal policies •Modernization of Turkey 	WG1. Arçelik WM 1980s <ul style="list-style-type: none"> •Traditional is bad •Modern is good 	WG3. AEG Oven 1989 <ul style="list-style-type: none"> •Idealized new middle class •Western lifestyle •Too modern •Not common
WG2. Beko WM 1987 <ul style="list-style-type: none"> •After 80s new products on the market •Cherish them 	WG5. Bosch WM 1999 <ul style="list-style-type: none"> •Modern but not that much 	WG5. Bosch WM 1999 <ul style="list-style-type: none"> •New middle class •Western lifestyle •Doing exercise •Healthy life •Ideal family
WG3. AEG Oven 1989 <ul style="list-style-type: none"> •Idealization of Western codes •Pizza open kitchen place mats wireless phone 	WG7. Vestel Refrigerator 2006 <ul style="list-style-type: none"> •Traditional is bad •Modern is good 	WG7. Vestel Refrigerator 2006 <ul style="list-style-type: none"> •New middle class •Modern life
WG4. Beko 1994 <ul style="list-style-type: none"> •Idealization of Western/modern •Blonde> european> developed •Even think the future will look like today's western world 	WG8. Arçelik WM 2007 <ul style="list-style-type: none"> •Modern mother but not that much 	WG8. Arçelik WM 2007 <ul style="list-style-type: none"> •New middle class •Gated community •Higher market segment than the actual user
WG5. Bosch WM 1999 <ul style="list-style-type: none"> •Man is not happy with the new duty, laundry •Normalized modern man for Turkish audience 	WG9. Profilo Dishwasher 2008 <ul style="list-style-type: none"> •Modern but not that much 	WG9. Profilo Dishwasher 2008 <ul style="list-style-type: none"> •Educated modern •Career oriented •New middle class •Life section •Not very idealized •Happy loving family
WG9. Profilo Dishwasher 2008 <ul style="list-style-type: none"> •Modern couple •Sharing house chores •Modern life 	WG11. Arçelik Oven 2011 <ul style="list-style-type: none"> •Tradition is good •Modern is bad •Be modern but attach to traditions 	WG10. Vestel Refrigerator 2009 <ul style="list-style-type: none"> •New upper middle class •Residence in the city center •Higher target market than real
WG10. Vestel Refrigerator 2009 <ul style="list-style-type: none"> •Modern life discourse •Career/money is important •No time for kids and family 		WG11. Arçelik Oven 2011 <ul style="list-style-type: none"> •Upper middle class
WG12. Profilo Dishwasher 2012 <ul style="list-style-type: none"> •Modern life •Sharing chores •Educated individuals 		WG12. Profilo Dishwasher 2012 <ul style="list-style-type: none"> •Life section •Not very idealized

Figure 6.2 Themes and discourses of lifestyle subcategory in white goods commercials

We come across basically the same message when we look at the second commercial -Beko washing machine- from 1987; however, without the comparison with the previous situation. In this one, again we see the benefits of the products of the new modern world; what they bring to the users' life. The most underlined one is 'sparing time for oneself'. With modern life, people have to deal with the speed of life and unfortunately, they cannot spare time for themselves in the rush. In the commercial, with the entrance of the product to users' life, they are able to do this. Having manicured hands or reading newspaper are the signs used in the commercial to underline this aspect. Even combined with the dances and joy accompanied with the jingle in the commercial, the automatic products of modern life are celebrated in a literal manner.

In the third commercial, AEG oven, from 1989, we see the idealization of modern lifestyle with the help of the directly imported Western codes; such as American kitchen, place mats, ready meal, Wassily chair, etc. The commercial differs from the previous ones by presenting an actual life section from the defined users' lives. However still, it is equipped with the codes of modern lifestyle, educated modern woman, the rush of the life, no time for exhausting cooking processes, so forth. As a matter of fact, in this commercial, the combination of imported Western codes with the described high-end lifestyle of the users make the idealization of presented lifestyle almost utopic for the common audience; but also, a strong sign for the rapid adaptation to the new discourse of 80s. Moreover, audiences are introduced to a new concept that is brought with the modern life discourse in this commercial. The represented male user, who is doing once labeled as wifely duties; in this case cooking; is the extension of modern life. This is because, his wife is also working, since she is a modern woman, and as a modern couple they share household duties as well as they share the economic responsibilities.

The emulation to the modern Western world and their modern lifestyle become apparent with the fourth commercial, 1994 Beko white goods. The idealization of year 2025, and its habitants being blonde like Western people; besides underlining the development level of Western world, idealizes the future like today's Western world.

In the fifth commercial, Bosch washing machine (1999), the modern life discourse is emerged from the modern wife-husband relationship. The advertisers picture a

modern man who is sharing housework with his partner like in the third case. However, this time the wife is not occupied with business, but she has a bigger excuse like being pregnant. Following the modern husband discourse he is supposed to deal with laundry, but apparently he is not happy with the idea. On the one hand, he feels obliged to follow the modern life discourse, on the other hand rejects the idea and expresses his feeling by stuffing the puppet into the washing machine.

The ninth commercial from 2008, Profilo dishwasher, despite nearly a decade between the broadcast times of the previous one, follows the modern life discourse in the same path. The perception of modernity again created with the relationship between the wife and husband, and again we see the male figure dealing with housework. However, this time the wife has no excuses; even, he is cleaning the mess created by her. Moreover, the wife is not at home at the time of dishwashing and leaves all the work for the husband. Although this is a big step taken for sake of being a modern couple, he is, like the previous one, is not comfortable with doing the dishes, even frustrated. But after all, his anger calms when he sees his wife and remembers the love he is feeling for her, therefore remembers why he is bearing these difficulties, the difficulties that modern life brought to him.

In the Vestel refrigerator commercial from 2009, which is the tenth in the semiotic analysis, we meet with a new aspect of modern life discourse, a side effect. As mentioned before, modern life comes with being educated and employed, even the higher position you have in the business the more you become modern. However, the combination of career-oriented life with metropolitan life means long working hours and less time for the family and the loved ones. In this commercial, this situation is placed at the background of the plot, and we see children longing for their father, even though they are not represented with sad faces.

In the last Profilo dishwasher commercial (2012), we see a modern couple who are sharing chores again. This time the father figure is taking care of the newborn, since the mother is sick; and she is doing the dishes. The mother figure is presented as a deliberately modern one, who stays away from the baby in order to protect her/him from being sick, and sacrifices her own longing for the baby's well-being. This is a strong sign for being a cultivated, educated and modern mother.

When we look at the modern life discourses produced via white goods commercials, we see some of the patterns emerged all along the selected timeline; like *being educated and employed individuals* (commercials 1, 3, 10 and 12) and *modern couples sharing house chores* (commercials 3, 5, 9, and 12) although they differ in some nuances mentioned above; and some patterns appear and disappear along the way; like *cherish the new products in the market* (commercial 1 and 2), *be like Westerners* (commercial 3 and 4) and some emerged later, like the *side effects of modern life* (commercial 10) (Table 6.1).

Therefore we can say that being educated and employed is still valid and promoted by the created discourses. This idea emerged following the modernization process of Turkey, and cherished especially by women. As an extension of this idea, sharing house chores between spouses still continues in commercials. Since the economic responsibilities are shared between spouses, it is expected for them to share domestic ones, too. Even, the last examples, by showing this approach as a cross-section from daily life, presents us that this idea is settled and accepted in the society.

However, cherishing new products, as mentioned above, disappears as a discourse. This shows us that in time, automatic products became indispensable part of the modern life and modern individuals; and possessing one of those turned into an ordinary thing. Thus, the advertisers changed their way of advertising the products. Likewise, emulation to Western life again fades out from the commercials; at least that are referred literally. We can say that Turkish people find their own way to be modern and stop imitating Western ones, at one point.

Showing the side-effects of the modern life is rarely a new concept in the commercials. Once the modern life and its necessities become part of individuals, its negative sides are also reflected to their life-style.

6.1.1.2 Representations of Traditional and Modern Lifestyles

In some of the commercials subjected to semiotic analysis, besides praising modern life discourse, its benefits are underlined within a comparison with or relation to the traditional discourse (Commercial 1, 5, 7, 8, 9 and 11; Figure 6.2).

Table 6.1 Discourses generated on lifestyle in white goods commercials

	Commercial 1 Arçelik WM 1980s	Commercial 2 Beko WM 1987	Commercial 3 AEG Oven 1989	Commercial 4 Beko 1994	Commercial 5 Bosch WM 1999	Commercial 6 Bosch Refrigerator 2002	Commercial 7 Vestel Refrigerator 2006	Commercial 8 Arçelik WM 2007	Commercial 9 Profilo Dishwasher 2008	Commercial 10 Vestel Refrigerator 2009	Commercial 11 Arçelik Oven 2011	Commercial 12 Profilo Dishwasher 2012
Modern Lifestyle Representations in Transition	* cherish the new products in the market	*										
	*		*							*		*
			be modern, educated, employed individuals									
			* be like Westerners	*	*				*			*
Representations of Traditional and Modern Lifestyles												
	*						*					
					*			*	*			
					modern looks, but not embraced						*	be modern but not too much
Idealized Lifestyles in the White Goods Commercials					*		*		*			*
								*		*	*	
					environment as sign for new middle class			*		*	*	
								higher target market		*		

For example in the first commercial, Arçelik washing machine (mid-1980s), the positive effects of modern life is presented by denigrating the rural and traditional lifestyles. The advertisers present the previous *miserable* situation before the washing machine enters into the lives of defined users and compare it with the upgraded lifestyle after having the product. The product is presented as the symbol of the modern life and by using it advertisers promote modern life discourse to the audience.

Also, in the seventh commercial (Vestel refrigerator, 2006) the traditional modern conflict is signified with the relationship between the modern, young, educated tenant and old-school, upstart landlady. Again we come across despise of traditional lifestyle, in order to appraise the modern one. Since the landlady surrenders by buying the exactly same product as the young tenant, the traditional values surrender along with her to the modern life discourse.

Traditional and modern values are not presented in opposition but in combination in the fifth commercial (Bosch washing machine, 1999). The husband figure is both the symbol of the modern man but also seems fond of patriarchal traditions, since he is not happy with the newly assigned laundry job. The same situation is valid for the young man in the Profilo dishwasher commercial (2008), who is assigned with doing the dishes. Moreover, the mother character (commercial 8, Arçelik washing machine, 2007) in modern looks, but represents traditional and conservative values by expecting her daughter to be ‘a daughter with manners’, presents the similar combination of traditional and modern. In these cases, modernly represented characters seem feeling obliged to sustain the necessities of the modern life discourse; however, they do not embrace and are not fully adapted to them. This is also a strong sign for the dichotomy of Turkish people that is rooted back to the problematic modernization process.

The eleventh commercial (Arçelik oven, 2011) pictures a slightly different situation than the others. In that one, we witness the sudden and unexpected change of the young woman after she gets married. Being a wife wipes her alternative clothes and behaviors out, and replaces them with a ‘normal’ style that is accepted and approved by her mother-in-law. In this case; modern, educated and free individual is forced to accept, and awkwardly cherishes the traditional values and practices of marriage.

Thus in the commercial, on the one hand, the modern educated woman is valued, but on the other hand, being too ‘modern’ is criticized.

Therefore, in the subjected white goods commercials, we see different patterns related to traditional and modern lifestyles. In some (commercial 1 and 7) we see *being modern* is promoted and being attached to *traditions is discredited*; in some (commercial 5, 8 and 9) we witness the *dilemma of the modern individual* stuck between the dominant modern life discourse and his/her traditional background; and in one of them (commercial 11), despite it is the most recent one, we come across *the appraisal of the traditional values* (Table 6.1).

This shows us that once appraised and promoted modernization values and idealizations, in time, make individuals face with a dilemma and at last, make them find themselves in a combined version of modern and traditional lifestyles. This is a natural outcome of the problematic modernization process of Turkey, and in overall assessment of the white goods commercials presents itself once again.

6.1.1.3 Idealized Lifestyles in the White Goods Commercials

In the commercials, the defined users of the products generally belong to the new middle or new upper middle class. We see this pattern in commercials 3, 5, 7, 8, 9, 10, 11 and 12 (Figure 6.2).

In the third commercial, AEG Oven (1989), we see a highly idealized version of newly emerged ‘new middle class’ as the defined users. Considering the broadcast time of the commercial this couple is not common, even a rare example. The lifestyle practices we see in the commercial, such as working woman in a creative job, coming home late because of work, career oriented life, man cooking for his wife, living in a penthouse, having a Wassily chair, etc. are the ways used to create this idealized lifestyle and try to make it a stereotype for the society. As it is said, commercials as a part of media have power to shape to society. By presenting this couple on screens, this lifestyle is introduced to all levels of society and moreover, it is normalized for them. Needless to say, the selection of this lifestyle is closely related to the automatic cooking function of the oven.

The fifth commercial, which is Bosch washing machine from 1999, presents us again a new middle class family. In this one, it is promoted with the healthy lifestyle discourse, taking care of the self and doing sports, besides the ideal family in which

men and women are sharing responsibilities. By the time, the society became familiar with this type of living and this one is not as alienated as the previous one for the society, considering the broadcast time.

In the seventh, Vestel refrigerator commercial from 2006, the practices of new middle class is presented to audience with a comparison to the previous generation. The practices of the early model are degraded in order to appraise the newer one. The patriarchal behaviors, clothing style and her attachment to the customs are despised in this comparison; on the other side, the confidence of the young woman, standing on her own feet, not being needy for her husband, her coping with the landlady and in her figure with the existing patriarchal practices are appraised.

In the eighth commercial from 2007, Arçelik washing machine, the upper middle class is represented especially with the environment. In the commercial the detached house with a large garden in a gated community becomes the definition of upper middle lifestyle. Even the habitant of the house seems too young for such a wealthy life style. The environment belongs to an upper segment. However, the visible codes for the environment are still more than enough to make such a connotation.

In the ninth commercial, Profilo washing machine from 2008, the new middle class is pictured with the defined users being an ideal young couple, both educated and employed, and sharing responsibilities in their life. Moreover, the sight from the window gives clues about their apartment; it is in a gated community with multi-layered buildings. The happy loving family in the commercial is not idealized, but presented as if showing a cross-section from the daily life of the couple. This approach shows that these life standards are widely acclaimed by the society; even, the advertisers do not feel obliged to idealize them like in the previous ones.

In the Vestel refrigerator commercial from 2009, which is the tenth commercial, we come across with an upper middle class family. Their apartment being in a high-rise, multi-purpose building in the city center gives us enough clues to label the family as a high-end. Moreover, father's being a very career oriented man; even being negligent about his family also refers to his executive position in his business. In the commercial, the created environment positions the product to a higher segment. Although, the technological features of the product make the advertisers' choice of

defined user understandable, there is still a mismatch between the target user and the defined user.

The oven commercial of Arçelik (eleventh commercial, 2011), presents another upper middle class family; however, this time the clues are embedded in the son's studying abroad. To provide for their children to get educated abroad, the family should be in a good situation financially. Moreover, the decoration of the flats in the commercial also is the proof of wealth.

In the last commercial, Profilo dishwasher (2012), we come across again a young couple from new middle class, educated and sharing responsibilities at home. They are not being highly idealized, rather presented in a life cross-section, which makes the audience feel familiar to the couple.

The presented lifestyles in the subjected commercials are mostly from new middle class (commercials 3, 5, 6 and 12) and upper middle class (commercials 8, 10 and 11). The idealization of these segments stays permanent in all commercials since the advertisers want the audience to emulate the presented lifestyles in the commercials. The contribution of the environment to support the lifestyle cannot be underestimated (commercials 3, 8, 9, 10, 11) (Table 6.1).

6.1.2 Product

Discourses created *about* the products and *via* the products consist one of the main parts of the doctoral study. Hence, they will be examined in five themes respectively: *commercials presenting product feature, commercials not presenting product features, products as lifestyle changers, integrating children to commercials and broadening target audience*. These themes can be seen in the affinity diagram (Figure 6.3) with the discourses classified under them.

6.1.2.1 Commercials Presenting Product Features

In most of the white goods commercials, the significant features of the products are presented to the audience. These features will be referred as *underlined features*. Since the main aim of the commercials are to present the product to the audience, this approach of the advertisers is not surprising. The commercials that fit into this theme are 2, 3, 5, 6, 7, 8, 9, 10, 11 and 12 (Figure 6.3).

WHITE GOODS - PRODUCT				
Commercials Presenting Product Features	Commercials Not Presenting Product Features	Products as Lifestyle Changers	Integrating Children to Commercials	Broadening Target Audience
WG2. Beko WM 1987 •New in market •Technology (automatic) •Shown features with detailed explanation	WG1. Arçelik WM 1980s •No interaction with the product •Cannot see the features	WG1. Arçelik WM 1980s •Having will upgrade social status •Life standards •Became a modern woman •Became a bussiness woman •Showing the absence of the product	WG4. Beko 1994 •Young generation in control •Investment to future WG10. Vestel Refrigerator 2009 •Technology, innovaiton and future related with children •Children for emotional bond WG12. Profilo Dishwasher 2012 •Children for emotional bond	WG3. AEG Oven 1989 •Even men can use enlarged target WG5. Bosch WM 1999 •Even men can use enlarged target WG7. Vestel Refrigetator 2006 •Enlarged target both showing the young couple and old neighbour WG8. Arçelik WM 2007 •Enlarged target both showing the young couple and mother
WG3. AEG Oven 1989 •Features shown and explained	WG4. Beko 1994 •Products shown •But not the features •Technology and innovation	WG2. Beko WM 1987 •With the product have your time •Everything will change in your life		
WG5. Bosch WM 1999 •Ease of use •Interaction with product, no usage •Explained features		WG3. AEG Oven 1989 •Help you to manage your precious time in the modern world •No waste time for house chores		
WG6. Bosch Refrigerator 2002 •Product at the end •No use •Show the absence		WG4. Beko 1994 •Products of Future •World brand •Idealization		
WG7. Vestel Refrigetator 2006 •Experienced user •Usage of product •Explained features		WG5. Bosch WM 1999 •Even man can use, so exit from house chores •Enterance to an ideal equal marriage		
WG8. Arçelik WM 2007 •Innovative •Underlined significant feature with the plot •But cannot see the product clearly		WG6. Bosch Refrigerator 2002 •Product will change your life •Solve your problems •Show the absence of product		
WG9. Profilo 2008 •Usage of the product •Tough and durable		WG7. Vestel Refrigetator 2006 •Not being the perfect housewife but using the right product matters •Way to be modern		
WG10. Vestel Refrigerator 2009 •Technologic innovative features •robot		WG10. Vestel Refrigerator 2009 •Product ease your life taking your responsibilities •Substitute of father •Easier life for family		
WG11. Arçelik Oven 2011 •Introduced features •New technology		WG11. Arçelik Oven 2011 •Becoming ideal wife with the product		
WG12. Profilo Dishwasher 2012 •Features are shown clearly in usage				

Figure 6.3 Themes and discourses of product subcategory in white goods commercials

The second commercial, in which Beko washing machine is presented to the audience (1987), we see that all the features of the product are shown and explained in detail to them, accompanied with the matching lyrics of the jingle, even the detergent drawer is introduced to the audience by showing it in use. Since the product is new in the market and the target audience is not sufficiently informed about the product, these detailed explanations are needed. Moreover, its being automatic is also mentioned several times; in fact, it is merged with the name of the product: Bekomatik.

In the third commercial of AEG oven from 1989; only the product's highlighted feature is presented in detail. The oven can be set to a certain time to cook; and this property of it is both given within the plot of the commercial and explained by the narrator.

In the fifth commercial, Bosch washing machine from 1999, ease of use is underlined within the plot of the commercial; however, the defined user of the product is not shown to the audience while using it with laundry. Therefore, he experienced the widely opening door of the washing machine by stretching his head into the tub.

The sixth commercial, Bosch refrigerator from 2002, presents the underlined feature (spaciousness) of the product by showing the absence of it. The woman in the commercial suffers from not having such a product. We cannot see the advertised product till the end of the commercial. At the end, products are presented to the audience mentioned by the narrator.

In the seventh commercial, Vestel refrigerator from 2006, we are introduced with experienced user of the product which is the young couple. They have the product and they enjoy it. However, the landlady is not familiar with it; she does not even know how it looks. Thus, the product is presented by the experienced user both to the landlady and the audience.

In Arçelik washing machine commercial from 2007, which is the eighth one, within the plot of it, the underlined feature of the product is presented to the audience. Although they are not able to see the product clearly in the commercial, the plot of the commercial is well designed to pass the message, which is being able to do the laundry in a very short time. Moreover, at the end, the narrator of the commercial explains this feature of the product.

We see the defined user of the Profilo dishwasher (9th commercial from 2008) while he is using the product; even he is using the product drastically. His being hard on the product is understandable when we think the underlined feature of the product is its being durable.

Technologic and innovative features of the Vestel refrigerator (2009) are given within the plot of the commercial (10th commercial). Moreover, the usage of the MP3 recorder-player is presented to the audience when the product is transformed into a robot; and at the end of the commercial, it is mentioned to them by the narrator.

The new Steam Power technology of the Arçelik oven is both mentioned by the experienced user, the mother in-law, and narrator of the commercial (2011, 11th commercial). The audience sees defined users while they are using the product and they are shown the positive outcomes of the innovative features.

In the last commercial, Profilo dishwasher from 2012, the innovative features of the product are presented while they are used by the defined user and these features are explained simultaneously by the narrator of the commercial.

In the white goods commercials, the features of the advertised products are usually presented to the audience (commercials 2, 3, 7, 8, 9, 10, 11, 12), however in few, they are not shown in use by the defined user. Although the plots are created to bring forward the special feature of the product, still generally the narrator of the commercial underlines this feature to the audience (commercials 3, 6, 8, 10, 12). In two of the commercials, the defined users suffered from the absence of the product (commercials 6 and 7). Moreover, we see the experienced and new users of the product in two commercials (commercials 7 and 11) (Table 6.2). We can say that when the technology of the product or its innovative features are new for the audience, the advertisers feel obliged to explain them in detail in the commercials, regardless of the broadcast time.

Table 6.2 Discourses generated on products in white goods commercials

	Commercial 1 Arçelik WM 1980s	Commercial 2 Beko WM 1987	Commercial 3 AEG Oven 1989	Commercial 4 Beko 1994	Commercial 5 Bosch WM 1999	Commercial 6 Bosch Refrigerator 2002	Commercial 7 Vestel Refrigerator 2006	Commercial 8 Arçelik WM 2007	Commercial 9 Profilo Dishwasher 2008	Commercial 10 Vestel Refrigerator 2009	Commercial 11 Arçelik Oven 2011	Commercial 12 Profilo Dishwasher 2012
Commercials Presenting / Not Presenting Product Features			*			*		*		*	*	*
			features told by the narrator									
		*	*				*	*	*	*	*	*
		features used by the defined user										
						*	*					
Products as Lifestyle Changers	*					absence of the product						
							*				*	
				*			experienced vs. new user					
	no reference to features											
	*					*						
Broadening Target Audience	end misery											
		*	*		*					*		
	task taker											
	*	*	*				*					
	improved social life											
Integrating Children to Commercials												
			*		*							
			way to share the house chores							*		
				*								
			technologic and innovative features of the product									
Audience Target										*		*
			*		*							
			enlarged with gender				*					
							enlarged with age group	*				

6.1.2.2 *Commercials Not Presenting Product Features*

In two of the white goods product commercials (1st, Arçelik washing machine from mid-80s and 4th Beko from 1994), although the product is shown to the audience the features of them are not mentioned. In the Arçelik commercial, the product is only presented as a lifestyle changer, but no other features are given, nor is the product shown in interaction with the defined user. This approach remains still in the Beko commercial, since it is not dedicated to a single product. In this one, the brand and its technologic approach are underlined (Table 6.2).

6.1.2.3 *Products as Lifestyle Changers*

Nearly in all of the commercials the products are presented as life changers to the audiences (Figure 6.3). Generally, they save defined users from a difficult situation or they make a significant change in their lives.

In commercial one, Arçelik washing machine commercial from mid-80s, we see the most extreme situation, in this sense. When the product enters to the lives of the defined users, everything about them is changed; from their clothes, to their employment status, from their living environment to their lifestyle and position in the social strata. In all aspects, they upgraded from the previous situation, following modernization discourses. By having the product, they turn into educated and employed modern women and their misery, not only hand washing process but also every miserable situation related their lives, was terminated for good.

In the second commercial, Beko washing machine from 1987, the product also changed the defined users' daily lives. In the commercial, especially by showing the woman reading newspaper on a rocking chair and her manicured hands, the advertisers underlined *time saved for oneself* concept, which is embedded into the commercial following modern life discourses. Since in the rush of modern life, people cannot spare time for themselves; however with the product the defined users are able to do that. Moreover, with the entrance of automatic products to Turkish market and homes, the time spent for house chores began to be defined as waste time. Business takes most of the day and people expect to spend their limited time with their family and loved ones in home. However, house chores took a lot of time from the modern individuals. Hence, the automatic products are presented as time

savers in the target market. The reason behind the exaggerated emphasis to the word 'matik' in the commercial has such connotations.

In the third commercial, which is AEG oven (1989), again the rush of the modern life, limited time and wasted time for house chores discourses are produced. With the time adjusting feature of the product, it helps the user to manage his/her precious time. We see similar discourses with the previous one in the commercial; however, with this one being just an electrical appliance is not enough for the defined users, but also features of the products are designed following the modern life discourse. Moreover, in the commercial the husband is presented as the user of the oven, a husband who is cooking meal for his wife. Thus, the product also signifies an ideal husband, and equally shared marriage for the female audience.

In the fourth, Beko commercial from 1994, products of the brand are presented to the audience as the products of future. Their technology and innovative features are so superior that the people from 2025 are using them, even the people from all planets of the solar system. The connotation behind the commercial is underlining how lucky and special the users of Beko products are.

The life changing aspect in the fifth commercial, Bosch washing machine from 1999 is similar with the third one. In this commercial, the argument is based on the equal sharing of the house chores in between the spouses. The product is highlighted with its ease of use and this property enables even men to control the product easily. In this way, women are targeted in the commercial and they are promised with the help of their husbands in house chores. In the constructed patriarchal discourse house chores are the duties of women. However, with modern life they also began to work for the well-being of the family and contribute to the economy of the house. On the other hand, they are still expected to deal with in-house duties. This product promises a way out from the household chores to women and presents a way of equal shared responsibilities with men. Moreover, the product emerged as the symbol of ideal equal marriage of the modern world.

In the sixth commercial, Bosch refrigerator (2002), we come across a similar argument with the first one. Again the absence of the product is identified with the misery of the user. However, the situation of having the product is not presented to the audience in this case. We are only informed that not having the product causes us

to do unreasonable things, such as throwing a recently baked cake out from the window. But still, the product is presented as a solution to the problems of the user.

In the Vestel refrigerator commercial from 2006 (7th commercial), the product is presented as a tool an extension of the modern young woman who fights with the patriarchal gender roles that become visible in the body of the landlady. With the product she proves that being the perfect housewife does not matter in the modern world, but what matters is using the right products.

In the other refrigerator commercial of Vestel (10th commercial, from 2010), the product turns out to be the hero of the children on the surface. However, if we dig deeper we see that it is the hero of the parents by being the substitute of the father in his absence. The rush of the modern life is presented with its side effects in this commercial and the product is not presented as it is in the first example mentioned above, as a time saver, but in this case it replaces the fatherly duties of the modern individual.

The eleventh commercial of Arçelik oven (2011), the modern life and appreciation of working woman discourses began to dissolve and becoming an ideal wife is promoted to the audience. The advertised product helps the new bride to perfectly accomplish her wifely duties. She is still presented as an educated modern woman; but giving up with her style after she got married, and working hard to win her mother-in-law's favor; shows us that she is willing to recreate the existing patriarchal discourses in her way.

In the commercials, there are several common discourses generated about the products to be life-changers (Table 6.2). In the first (Arçelik washing machine, mid-80s) and sixth commercials (Bosch refrigerator, 2002), the products put an end to the defined users' previous miserable lives by entering their homes. In the second (Beko washing machine, 1987), third (AEG oven, 1989), fifth (Bosch washing machine, 1999) and tenth commercials (Vestel refrigerator, 2006); the product undertakes duties from the defined users that are formerly assigned to them; so that the users of Beko washing machine and AEG oven spare time for themselves. Bosch washing machine helps the wife to put the husband in charge of the laundry and the Vestel refrigerator, by substituting the father, helps us ignore the side effects of the modern life and prevents us from feeling guilty for not sparing enough time with our family.

In commercials three (AEG oven, 1989) and five (Bosch washing machine, 1999), the product is presented as a way to an idealized marriage in which household chores are shared equally between wife and husband. In the first, second, third and seventh commercials the products help defined users to improve their social lives. In the first Arçelik washing machine commercial, whole plot is based on this argument and the users are shown both without and with the product, and the changes in their lives is apparent for the audience; with the product they are modern. In the Beko washing machine commercial, the product also helps defined users to keep up with the modern life, by taking care of and saving time for themselves. Also in the AEG oven commercial, the product is underlined with its time saver feature like the previous one. The Vestel refrigerator commercial from 2006 presents the upgraded social life discourse in a different manner. On the one hand, the despised landlady becomes closer to be modern with the product, on the other, the young woman fights with the existing patriarchal roles with the product. On the contrary, in the eleventh commercial of Arçelik oven from 2011, the patriarchal roles are promoted with the behaviors of the young woman. Thus, being modern but also following the customs and traditional roles are reflected to the audience. This discourse seems as a step back following the modernization discourse of Turkey; however, it matches with the conservative path followed recently.

6.1.2.4 Integrating Children to Commercials

In three commercials, children are used to promote the advertised product (Figure 6.3). In the fourth Beko commercial (1994), a blonde boy is used as the representation of the future generation and technology. Likewise, in Vestel refrigerator commercial (2009) the usage of siblings has almost same connotations. The technologic and innovative feature of the product is represented in the body of the children. Moreover, they are used to create an emotional bond with the audience by creating sympathy for them. Also in the Profilo dishwasher commercial from 2012 the usage of the baby is to create emotional bond (Table 6.2).

6.1.2.5 Broadening Target Audience

In the commercials, the advertisers enlarge the target market by showing different types of defined users. By this way, they reach wider target audience. We come across with this approach in third, fifth, seventh and eighth commercials (Table 6.2).

In the AEG oven commercial (1989), by showing the male character as the user of the product, the advertisers showed the audience that even a man can be the user of the product. The same scenario is valid for the fifth commercial of Bosch washing machine (1999). Thus, they are not only targeting women and families but also men living alone.

In Vestel refrigerator (2006) and Arçelik washing machine (2007) commercials, defined users of the products are selected from different age groups. First one is the young couples and the other ones are older ladies, namely the landlady and the mother. By reaching different age groups and presenting them as defined users the advertisers enlarge the target audience.

6.1.3 Gender

Discourses generated for the gender roles in the society via commercials are the third focus point of the doctoral study, besides lifestyle and products. This is because these roles either continue existing discourses, or create new ones for the society. Based on the results of the preliminary analyses, we can say that defined users of the white goods products are women. Thus, the discourses about gender will be presented beginning with this theme, *presenting women as defined users* and continues with *idealized women representations*, *new roles defined for 'modern' men* and at last, *presentation of man as the goal of the women*. The discourses under these themes can be seen in the affinity diagram in Figure 6.4.

6.1.3.1 Presenting Women as Defined Users

As underlined before, women are the defined users in nearly all cases (Figure 6.4). This is not surprising considering the results of the previous findings.

In commercial one from mid-80s, Arçelik washing machine, there are several women defined as the user of the product. They cherish the product with dances and songs. Likewise in Beko washing machine commercial, the user who is interacting with the product is also a woman. Considering the broadcast time, these approaches are not surprising.

WHITE GOODS - GENDER			
Presenting Women as Defined Users	Idealized Women Representations	New Roles Defined for 'Modern' Men	Presentation of Man as the Goal of the Women
WG1. Arçelik WM 1980s <ul style="list-style-type: none"> •Women are the natural users 	WG2. Beko WM 1987 <ul style="list-style-type: none"> •Reading newspaper is a husband's code •Free as your husband 	WG3. AEG Oven 1989 <ul style="list-style-type: none"> •New gender roles for men •Cooking for wife •Perfect husband •Sharing chores 	WG7. Vestel Refrigerator 2006 <ul style="list-style-type: none"> •Attention of the man is the deal •Men is the goal
WG2. Beko WM 1987 <ul style="list-style-type: none"> •Women user 	WG3. AEG Oven 1989 <ul style="list-style-type: none"> •Working modern women do not have time for cooking 	WG5. Bosch WM 1999 <ul style="list-style-type: none"> •Normalized ideal modern husband •Doing favor (pregnant) •Not happy with the new chore •Perfect husband 	WG11. Arçelik Oven 2011 <ul style="list-style-type: none"> •Man is the aim
WG3. AEG Oven 1989 <ul style="list-style-type: none"> •Women are natural user •Men doing a favor 	WG6. Bosch Refrigerator 2002 <ul style="list-style-type: none"> •For perfect housewives 	WG9. Profilo Dishwasher 2008 <ul style="list-style-type: none"> •Perfect husband •Doing the dishes •Seems like modern •But not embraced modern codes 	
WG5. Bosch WM 1999 <ul style="list-style-type: none"> •Women is natural user •Man doing a favor (pregnant) 	WG7. Vestel Refrigerator 2006 <ul style="list-style-type: none"> •Modern women cannot take care of men 	WG12. Profilo Dishwasher 2012 <ul style="list-style-type: none"> •Sharing chores •Taking care of the child 	
WG6. Bosch Refrigerator 2002 <ul style="list-style-type: none"> •Perfect housewife of 50s •Wearing apron 	WG8. Arçelik WM 2007 <ul style="list-style-type: none"> •İyi aile kızı 		
WG7. Vestel Refrigerator 2006 <ul style="list-style-type: none"> •Women are the natural user 	WG9. Profilo Dishwasher 2008 <ul style="list-style-type: none"> •Do not expect modern women to cook 		
WG8. Arçelik WM 2007 <ul style="list-style-type: none"> •Women user •Daughter and mother 	WG11. Arçelik Oven 2011 <ul style="list-style-type: none"> •Being ideal women •Ideal wife 		
WG9. Profilo Dishwasher 2008 <ul style="list-style-type: none"> •Women are the natural user •Man doing a favor 	WG12. Profilo Dishwasher 2012 <ul style="list-style-type: none"> •Perfect mother •Sacrifies herself for the child's good 		
WG11. Arçelik Oven 2011 <ul style="list-style-type: none"> •Women are the natural user 			
WG12. Profilo Dishwasher 2012 <ul style="list-style-type: none"> •Women are the natural user •Even she is sick still takes care of the dishes •Man doing a favour (childcare) as substitute of mother •Childcare is women's responsibility 			

Figure 6.4 Themes and discourses of gender subcategory in white goods commercials

However, in the 1989 commercial of AEG we see the husband character is using the oven and cooking for his wife. Although he cooks a ready meal, he still seems in charge. It should be added that in the sub-text of the commercial still women are generally attached with cooking chore and he is just doing a favor to his wife. It is clear when we see how the wife gets surprised; this is not a *normal* thing for her. In the fifth commercial, we come across with similar approach. This time, the husband character is assigned with the laundry because the wife is pregnant. There is an excuse created by the advertisers, who still generate the discourse ‘women are supposed to deal with wifely chores in normal conditions’.

In the sixth commercial of Bosch refrigerator (2002), the defined user of the product is the woman who is dressed like a perfect housewife with an apron. Although the commercial has a sarcastic structure, still women are presented as defined users of the product. In the Vestel refrigerator commercial, although we see two kinds of women, one young and modern, one middle-aged and attached to traditions, the perfect housewife discourse is regenerated with the battle between these two women. Also in the Arçelik washing machine commercial (2007) there are two women, daughter and mother, who are presented while dealing with the laundry. The approach of the advertisers stays similar in the Arçelik oven commercial from 2011; there are again two women defined as the user of the product, daughter in-law and mother in-law.

In the twelfth commercial, Profilo dishwasher, we again see the mother figure in interaction with the product. There is also a father character that is taking care of the baby. Since the mother is sick, he becomes responsible from the baby, which is again a subtext that creates womanly defined jobs substituted by men.

Not surprisingly, in all of the commercials, either women are presented as the defined users of the product or they are substituted by men because of their excuses. The discourses of stereotyped housewife and wifely duties of women are regenerated through the commercials over and over again (Table 6.3).

Table 6.3 Discourses generated on gender in white goods commercials

	Commercial 1 Arçelik WM 1980s	Commercial 2 Beko WM 1987	Commercial 3 AEG Oven 1989	Commercial 4 Beko 1994	Commercial 5 Bosch WM 1999	Commercial 6 Bosch Refrigerator 2002	Commercial 7 Vestel Refrigerator 2006	Commercial 8 Arçelik WM 2007	Commercial 9 Profilo Dishwasher 2008	Commercial 10 Vestel Refrigerator 2009	Commercial 11 Arçelik Oven 2011	Commercial 12 Profilo Dishwasher 2012
Presenting Women as Defined Users	*	*	*		*	*	*	*	*		*	*
	female user, naturally		*		*				*			*
Idealized Women Representations			man doing a favor									
		*										
		modern woman, like her husband	*				*		*			
			modern women do not have time for wifely duties									
New Roles Defined for 'Modern' Men						*		*			*	*
			doing a favor			modern but perfect wife/mother/daughter						
									*			*
Man as the Goal of the Women						dichotomy of modern man			*			
			*		*				*			
			'normalized' modern man for Turkish audience									
							*				*	
							women in battle for man					

6.1.3.2 Idealized Women Representations

Since the women are defined as the natural users of white goods, this part is dedicated to understand which women are targeted by the advertisers to be the users of the product, what kind of discourses are generated to conceive them and what may be the expectations of the advertisers from women to fit in their idealized world.

In the second commercial, Beko washing machine, by showing the defined user on a rocking chair reading newspaper, the advertisers used a code that symbolizes husbands. Hereby, the women are promised to be as free as their husbands, when it is time for household chores. It is because it is the traditional case that, while women are dealing with the chores, men either read newspapers or watch television. This image is familiar to the women audience and intentionally used to underline the benefits of the automatic washing machine in the commercial.

In the third commercial, AEG oven, women audience are persuaded with the image of the modern, educated, employed and very busy woman, such that her husband is cooking for her in her absence. Besides promoting the modern women image, the advertisers use the perfect husband myth to convince women audience to buy their products.

In the sixth commercial, Bosch refrigerator, the classic perfect housewife discourse is regenerated with the created character especially with the usage of the apron. Thus, the advertisers show the audience the shortcut of being a perfect housewife and promote this ideal.

As mentioned before, in the seventh commercial, Vestel refrigerator from 2006, there are two types of women targeted, young modern one and middle aged who follows the traditional approaches. On the one hand, advertisers promote being modern, on the other they create the discourse of young modern women who do not have the ability of taking care of their spouses. Thus, the products help them to be capable of doing both. The advertisers show the audience the way to manage stereotyped wifely duties without compromising being modern.

In the eighth Arçelik commercial from 2007, being a well-raised daughter with good manners are promoted to the audience. Although her family is presented like a modern one, as we get from the mother character, they still expect their daughters to follow settled Turkish customs.

In the Profilo dishwasher commercial (2008), the advertisers set the codes for young modern woman and create a discourse that it should not be expected from them to be a good cook. Because being employed took most of their time and they do not have enough time or wish to learn how to cook. They leave aside their wifely duties on the way to be modern.

The Arçelik oven commercial (2011) presents us a modern young woman, who give up her style aside and compromise her habits and way of life that she constructed until she gets married. In order to be an ideal wife and to have her mother in-law's blessing, she changes her manners and style, and keeps up with the settled traditional discourses in the society. The advertisers promote these changes and underline the compromises to make in order to be an ideal wife in this commercial.

In the last commercial of Profilo dishwasher (2012), the advertisers present us an ideal mother figure, who sacrifices herself for the well-being of her baby. She is longing for her baby, but stays away from him/her to protect him/her from getting infected. Perfect mother discourse is regenerated within the commercial.

In the commercials, first the emulation of modern women to their husbands is pictured. In the following three cases, the advertisers introduce us the discourse that states modern women may not find time for their wifely duties. In the last four commercials, they present the women audience the way of keeping both modern discourse and being perfect (wife, mother, daughter) at the same time (Table 6.3).

6.1.3.3 New Roles Defined for 'Modern' Men

Although the defined users are women in most of the commercials, there are also some assigned house chores for the male characters. These are usually used to generate the modern man discourse (Figure 6.4).

In commercial three, AEG oven (1989) we see the husband character in apron and cooking for his wife. This character becomes the definition of modern man and the advertisers used him to keep up with the codes of the modernization process.

However, by adding the apron, an accessory that is part of history and strongly attached with a maid, makes this idealized husband character less realistic, even ridicules him. Thus, on one hand, advertisers creating a perfect husband for the female audience; on the other, they are implying that this character is not real for the male audience, who are supposed to pay for the product. Moreover it should be

added that, this sharing of domestic responsibilities are not presented as the usual case for the family; this is a favor done by the ‘modern’ husband.

In the fifth commercial, Bosch washing machine 1999, we come across very similar approach with the previous one. This husband is assigned with the laundry business since his wife is pregnant and supposed to do a favor for her. Like every ‘modern’ man should be, he is not happy with the new responsibility; and shows his anger by stuffing the puppet into the machine. There is again a ‘normalized’ modern man character in the commercial, which is believed to make the character more realistic for the Turkish male audience. Since Turkish men are generally raised with patriarchal codes, doing house work is humiliating for them. Also, according to the existing new modern man discourse they feel obliged to do the chores. This commercial presents us a genuine dilemma that is felt by the Turkish male audience.

In the Profilo commercial from 2008, we come across a male character that keeps up with the modern discourse by doing the dishes. He seems doing his part of house chores, not a favor, based on the realistic characteristic of the commercial. However, he is still expecting his wife to cook beautiful dishes, like a proper wife should do. Again there is a dichotomy presented to the audience in the commercial, experienced by the young ‘modern’ man who seems modern but not fully embracing the modern codes.

Likewise, in the last commercial, again Profilo dishwasher (2012), we see another modern husband. He is taking care of the baby since his wife is sick and also doing the dishes. In the commercial, there is an excuse created for the woman, and a sub-text that attaches the wife in charge of the baby and dishes under normal conditions. However, this character does not seem to reject the assigned job, most likely because he is doing a favor for his wife.

It can be said that in some of the white goods commercials, we come across with modern male users who are sharing domestic responsibilities with their wives (Table 6.3). However, in all cases either the wife has an excuse for not doing her wifely duties or the male character shows that he is not comfortable with the job. We see the dichotomy of Turkish men, who are stuck between the modern codes and their patriarchal background. Moreover, advertisers try to ‘normalize’ modern male

characters, not to lose the ground of the commercials and make them more realistic for the audience.

6.1.3.4 Presentation of Man as the Goal of the Women

In the seventh (2006, Vestel refrigerator) and eleventh (2011, Arçelik oven) commercials, we come across with a similar discourse. In both commercials there are two types of women: a young one who is in relation with the male character and represented as a modern woman, and an older one who is attached to traditional values. In both commercials, these two women characters are presented in a competition. Although the competition is generated on being a perfect housewife, of course with the help of the products, this discourse is only on the surface. The deeper connotation in the commercial is that, these women are competing with each other to gain the fond of the male character. These two commercials are alike, also with the way of the representation of these male characters. Both of them are calm characters that do not disturb the battle between two women. Indeed, they seem content with it since, they are aware that the women are indeed fighting for them. These characters are also pictured as they are modern young men, who prefer to get married with modern, educated and employed woman. However, the older women in the commercials are stereotyped as their mothers, who are not comfortable with their sons' decision of brides. They would prefer perfect housewives as daughter-in-laws, who are attached to traditional roles and can take care of their sons like they would have. Thus, in the commercials these men are presented as they are the goal of the women, the core reason they are arguing for (Table 6.3). In the commercial, the patriarchal stereotypes are recreated again and represented to the audience in the subtexts.

6.2 Discourses Generated via Automobile Commercials

Automobile commercials constitute the second part of the semiotic analysis. They differ from white goods commercials especially by the gender of the defined users, and the environment in which the product is presented to the audience. Based upon the research questions of the doctoral study, the discourses produced via automobile commercials will be discussed under three main subcategories; *lifestyle*, *product* and *gender*, respectively.

6.2.1 Lifestyle

Discourses generated about lifestyles via commercials constitute one of the main parts of the doctoral study. Semiotic analyses of the automobile commercials are evaluated to identify these discourses. After the grouping of these discourses in the affinity diagram (Figure 6.5) four themes emerged; *transformation of the lifestyle*, *tempting audience to own the car* and *presenting cars as a path to a higher social strata*. The themes will be discussed respectively.

6.2.1.1 Transformation of the Lifestyle

The lifestyle discourses generated within the automobile commercials reveal a transformation within years. The defined user, his/her way of living and even their habits change in the subjected commercials (Figure 6.5).

In the first automobile commercial, Anadol from 1970s, the promoted value is being from *Anadolu* (Anatolia). The advertisers appraised its being homeland of various cultures and rich cultural background; and directly transfer existing codes to the automobile. Being the product of Anatolia, the first car that is mass manufactured in Turkey, is the most appreciated value of the car. Moreover, the narrator uses the rhythm of the folkloric minstrels and strengthens the ties with the traditional background. The broadcast date of the commercial, which is before 80s, before the acceptance of neoliberal policies, should be considered; which is also dated towards the end of the import-substituting industrialization period of Turkey. It is the product of the time when Turkish goods are cherished and appraised. In that manner, this commercial has an important part in the scope of the study by being the only commercial that is broadcasted before 1980s. Moreover, the commercial both presents and wants the attention of the common people of Turkey. The driver is represented as an ordinary man; and there are no clues about his lifestyle in the commercial, since Anadol is a local product for the people of Anatolia.

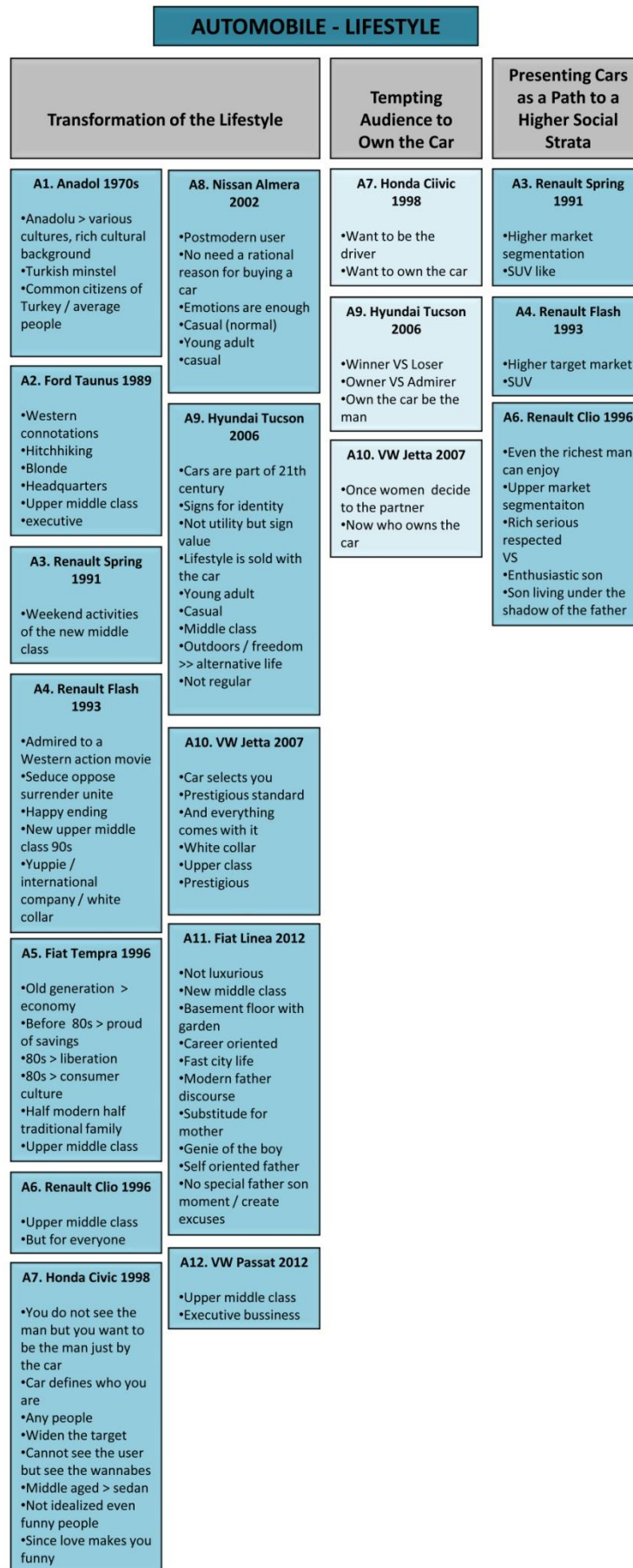


Figure 6.5 Themes and discourses of lifestyle subcategory in automobile commercials

In the second commercial, Ford Taunus (1989), we come across with a defined user that symbolizes far different values from the first one. Emulation to Western life style is embedded in every second of the commercial, from the blonde hitchhiker to the headquarters. The defined user of the car is a successful executive business man, who uses the car for both business and private purposes to reward himself. Moreover, the concept of rewarding oneself for his own success should not be overlooked. Hence, the target of the commercial is upper middle class, who enjoys luxury and power presented in the commercial.

The Renault Spring commercial (1991) presents us new middle class individuals who enjoy spending their weekends outdoors. In the commercial, just presenting a group of people in weekend activities is enough to imply white collars who get bored from working hard all week long; also, the ones who follow the modern discourses and spend their free time with loved ones in the nature. Although, there is no reference regarding their employment status in the commercial, it is obvious that these people are the representatives of the new middle class.

In the Renault Flash commercial (1993), we come across with a new upper class member, who probably is educated abroad, works in international firms, in multi layered business centers, and spends his weekend with his lover at a winter hut. The defined user in the commercial is a yuppie from 90s, wealthy enough to sustain this lifestyle. The significant action movie reference in the commercial also strengthens Western connotations. He is defined as a hero who overcomes every obstacle in life to reach to the happy ending.

The family that is represented with three generations in the Fiat Tempra commercial (1996), also represents three different approaches via the relation of individuals with the products. The grandfather cares economy, since he is raised in difficult conditions and in a society that appraises to be sparing; and according to him a car is only a vehicle for transportation. The father gives importance to power and luxury, since he became wealthy enough recently by working as a white collar and he wants to represent his wealth through the automobile he possesses; and according to him a car is a status symbol. The boy makes no sense of the preference of his grandfather since, he cannot feel empathy to him; but he supports his father by saying “If we’ll buy a car, then we should buy the fastest and the most luxurious”. He does not care about how much his father is going to pay for the car or how money is earned; he

only wants, and believes that the most is the best. The generations simply represent the transformation that the society experienced in Turkey; before 80s, in 80s and the very new generation.

In the Clio commercial from 1996, the defined user of the car is one of the wealthiest men in Turkey. However, he is preferred by the advertisers not to represent the target user; but to imply, even the wealthiest man favors this new small city car. Since it is the first hatchback city car in the market, the advertisers used previously existing codes in the society and transferred them to the automobile. They used the codes that are familiar to the audience.

The Honda Civic commercial has a different approach. We do not see the defined user of the product; but the admired looks of the people around the car means that; they all want to be the user; they all want to have the car. Thus in the commercial, the references of the user do not define the properties of the car; on the contrary, the car defines the user. By using the code of postmodern consumerism, you are what you buy; the advertisers defined the user of the automobile with the automobile.

In the Nissan Almera commercial, 2002, we meet another postmodern user; a young adult with a casual style, who just presents emotional attachment to the automobile. It seems he does not need a rational reason to buy the car, only the love he feels for the automobile is enough for him.

In the Hyundai Tucson commercial from 2006, we see a young adult, who also has a casual style and belongs to middle class as the defined user of the product. There are some established rules that the advertisers follow in the commercial. First is, automobiles are indispensable parts of the 21st century and second, they are strong signs of the identity. Thus, in the commercial the car is not presented with its utility value; although it is a SUV; but with its sign value and the presented lifestyle in the commercial; free soul, bored from the metropolis and adventurer. The represented lifestyle is advertised via the automobile and vice versa.

Table 6.4 Discourses generated on lifestyle in automobile commercials

	Commercial 1 Anadol A2 1970s	Commercial 2 Ford Taurus 1989	Commercial 3 Renault Spring 1991	Commercial 4 Renault Flash 1993	Commercial 5 Fiat Tempra 1996	Commercial 6 Renault Clio 1996	Commercial 7 Honda Civic 1998	Commercial 8 Nissan Almera 2002	Commercial 9 Hyundai Tucson 2006	Commercial 10 Volkswagen Jetta 2007	Commercial 11 Fiat Linea 2012	Commercial 12 Volkswagen Passat 2012
Transformation of Lifestyle	*			*								
	common people of Turkey	*		*								*
		Western looking / upper middle class										
		*		*								
		luxury and performance										
Templimg Audience to Own the Car												
Presenting Cars as a Path to a Higher Social												

With the Jetta commercial from 2007, we are presented a car for which the defined user feels incompetent and she changes her dress to be adequate for getting in the car. Although the defined user belongs to upper middle class, the sign value of the automobile needs an adjustment to fit into. The motto of the car is ‘prestige is standard’. The usage of the word prestige refers a lot of things like, power, success, strength, elegance, etc.; so every single one of these adjectives are transferred to the automobile by one word.

Within the Fiat Linea commercial from 2012, we are presented a modern middle class family. The father figure is represented as the substitute of the mother by being responsible for taking care of the boy. Moreover, the commercial presents the side effects of the modern career oriented life; the father chooses to spend his free time by reading books, spares time for himself, instead of by spending it with his son. He redeems himself by making the wishes of the boy come true, by buying him plastic balls; and by being his genie.

In the Passat commercial from 2012, we are introduced to an executive business woman who belongs to upper middle class. She does not seem to be interested in the technologic features of the car; rather she sits at the backseat and checks the armrest as if she is working on her laptop. Until we see the baby photograph in the medal, she does not make compromise from her seriousness. In the end, she decided to buy the car following her heart.

When we look at the automobile commercials, considering the time-line, we see the changes in the promoted lifestyles and the changes in the characteristics in the defined users clearly (Table 6.4). In the first Anadol commercial, the target user is ordinary citizens of Turkey; the car is for everyone. However, we see a sudden change with the Taunus commercial. After the 80s, commercials began to promote Western connotations, luxury and performance; both defined and targeted users are upper middle class. In the Spring commercial from 1991, new middle class members are presented with a weekend activity, underlining their boring and heavy working days. With the Flash commercial (1993), we meet with a yuppie, a young urban professional, who belongs to upper middle class. Moreover, Western emulation continues with the action movie references. The Tempra commercial (1996), in which we see a new middle class family as the defined user, basically presents the

previous and current situations of the society. Traditional values that are represented with the grandfather are despised; and luxury, performance and consumption are cherished. We see that middle class is adapted to the codes of the new world. In the Clio commercial, to reach the middle class audience, advertisers used a tactic by transferring the codes of a bigger car to Clio. Thus, in the commercial the emulation to upper classes becomes significant. With the Honda Civic commercial from 1998, the structure of the commercials reached to another point. In the commercial, the user is defined through the car, not vice versa. Thus, the car becomes the representation of the user; the user becomes the car he drives. Moreover, in the Nissan Almera commercial (2002), we meet with a postmodern user who makes emotional decisions, not rational ones; the car is promoted only with the emotion created. In the Tucson commercial from 2006, the automobile turned out to be the definition of a certain lifestyle and identity; and meets the audience with its sign value. The roles of the consumer and consumed changed with the Jetta commercial; such that the user feels inadequate for the car and feels obliged to represent herself with more prestigious clothes. Thus, the automobile selects the user, not vice versa. In the Linea commercial from 2012, we see a modern career oriented father who belongs to middle class. The commercial continues to follow the previous examples by presenting the car with its features, which is an old fashioned way considering the broadcast time. The last commercial presents an upper class executive business woman who makes the purchase decision following her feelings.

Thus when we look at the commercials successively, first we see that cars are for everyone, for ordinary people. After 80s, with the integration to world, Western emulation, success and the lifestyle of upper classes are promoted. With the 90s, new middle class and their habits become a part of the social life and recognized widely. Advertisers use these codes to advertise automobiles. With the beginning of the 21st century, commodities become the definition of lifestyles, and identities are created via them; but nothing more is needed to do that. Even people began to feel inadequate for the commodities. After that, the society is introduced with a new consumer type who values emotions over functions, who disregards the rational mind. After a decade from the millennium, the side-effects of the modern life emerged as an undetachable part of urbanites and they are accepted and presented to the audience as normal situations.

6.2.1.2 Tempting Audience to Own the Car

Being the owner of the car is highly praised in some of the examples (Commercial 7, 9 and 10). In the Civic commercial, even the viewers of the car cannot see the user, they emulate to him and want to be like him, thus want to be the owner of the car. Likewise, in the Tucson commercial, by creating a comparison between the owner and the admirer, advertisers also create a comparison between the winner and the loser. Owning the car is presented as if it is the way of continuation of the manhood. In the Jetta commercial from 2007, there is a difference in the way of promoting being the owner of the car. It reversed the discourse of selecting partners, which argues woman selects her partner, and presents a new discourse in which the selection of partner is made by the one who owns the car (Table 6.4).

6.2.1.3 Presenting Cars as a Path to a Higher Social Strata

In three early examples of selected commercials, Spring (1991), Flash (1993) and Clio (1996) we see that advertisers target higher social class for the advertised product (Table 6.4). Although these three are economic city cars, the defined users of them belong to a higher social class. In the commercials there is a mismatch between the targeted and defined users. Considering all three of them are the models of Renault, it can be a marketing tactic of the brand.

6.2.2 Product

Following the research questions of the doctoral study, the semiotic analyses of the commercials are examined again to identify the discourses generated about the products. After these discourses are grouped in the affinity diagram the following themes are emerged: *commercials presenting product features*, *commercials not presenting product features*, *usage purposes of the automobiles*, *creating emotional attachment to the automobile*, and lastly *integrating children to commercials* (Figure 6.6).

AUTOMOBILE - PRODUCT				
Commercials Presenting Product Features	Commercials Not Presenting Product Features	Usage Purposes of the Automobiles	Creating Emotional Attachment to the Automobile	Integrating Children to Commercials
A1. Anadol 1970s •Power •Strenght •Speed •Durable	A8. Nissan Almera 2002 •No direct reference to features •Just emotion	A1. Anadol 1970s •City car but represented in nature A2. Ford Taunus 1989 •Automobile women's magnet •Buy it and leave it! •Both official and personal car	A1. Anadol 1970s •Car as a living creature •Loving the car A7. Honda Civic 1998 •Emotional attachment •Cast a spell of love •Love at first sight •Bewitched audienbce •Cannot take my eyes of you •Slow motion	A3. Renault Spring 1991 •Child for emotional bond
A2. Ford Taunus 1989 •Features supported with visuals and plot •Technical features > directly •Social features > indirectly •Power •Safety •Comfort	A9. Hyundai Tucson 2006 •Car > SUV •City center and forest •No special features but we know SUVs	A3. Renault Spring 1991 •City car but more off-road car •SUV connotation •Car for weekends •Picnic vs hunting •Enjoy the nature •Enjoying and economic family car	A8. Nissan Almera 2002 •Emotional attachment •Love tender passion	A5. Fiat Temptra 1996 •Future •New generation knows best
A3. Renault Spring 1991 •Powerful •Road holding •Performance /SUV •Durable •Economic •Enjoyable	A10. VW Jetta 2007 •Not mentioned the features •Just Prestigious standard >> Power Wealth Comfort Safety	A4. Renault Flash 1993 •Automobile > agent to women •Automobile > reflection of women •Automobile > wing man •City car but more •Snowy environment •Weekend and weekdays	A9. Hyundai Tucson 2006 •Love of the admirer	A11. Fiat Linea 2012 •Child for emotional bond
A4. Renault Flash 1993 •Features supported with visuals and plot •Power •Performance •Technology		A5. Fiat Temptra 1996 •Family car •See their reflections on it •Buying desicion made by whole family > modern family discourse	A10. VW Jetta 2007 •Not good enough for the car •Love the car	
A5. Fiat Temptra 1996 •Features supported with visuals •Economy •Security •Luxury •Speed		A6. Renault Clio 1996 •Small city car for everyone		
A6. Renault Clio 1996 •Comfort •Enjoy •Safe •Features supported with visuals •Bigger the better •Compare and adopt the features form a bigger car •Dualities		A7. Honda Civic 1998 •City car •4 doors > family •Sedan > big trunk > family		
A7. Honda Civic 1998 •Power •Admiration of others		A8. Nissan Almera 2002 •Country road		
A11. Fiat Linea 2012 •Features supported with visuals and plot •Middle classes first car		A9. Hyundai Tucson 2006 •Car is a way to escape from boring metropolitan life		
A12. VW Passat 2012 •Features presented but they are not important for the user > woman		A10. VW Jetta 2007 •Automobile > women's magnet		
		A11. Fiat Linea 2012 •Family car •City car •Dreams of the son		
		A12. VW Passat 2012 •Official car		

Figure 6.6 Themes and discourses of product subcategory in automobile commercials

6.2.2.1 Commercials Presenting Product Features

The features of the products are explained to the audience in some of the commercials either by the defined user or by the narrator. In some of them the features are not directly referred to but with the connections made by the advertisers within the plot, the ideas are transferred to the audience.

In the Anadol commercial (1970s), the defined user dedicates a poem to the car just like a minstrel. In that, he mentions its being durable, powerful, strong and speedy. Also, the speed of the car is visible in the commercial.

In the Taunus commercial (1989), the features of the automobile are explained by the defined user within the plot. He mentions its safety, comfort and power to the woman sitting next to him and in her presence to the audience in front of the screens. Also, these are supported with the visuals in the commercial. Moreover, its being both for business and private purposes are underlined by the narrator. However, the social features that the product offers to its users are not mentioned directly in the commercial; rather the social position that will be gained with the product is shown to the audience with the character of the defined user.

In the Spring commercial (1991) the underlined features of the product are given within the plot of the commercial. We understand it is powerful when it is moving the felled tree from the road; it has a strong road holding, thus it is safe, when it goes over the small flood; and it is durable when it goes on the stabilized road. Moreover, the narrator mentions its being economic and enjoyable at the end of the commercial. Also the qualities of SUVs that are transferred to Spring to underline its performance.

In the Flash commercial from 1993, neither the user nor the narrator mentions the features of the product; however, they are given by the plot and are supported with the visuals. We understand the vehicle's speed and performance, when it overcomes the snowmobile; its comfort when the user touches the upholstery; and its being state of the art when the defined user uses the remote keyless system and the mobile phone.

In the Tempra series commercial (1996), each family member has a favorite model of Tempra. The features of each Tempra are mentioned by the boy and supported with the visuals in the commercial. One of them is underlined with its AC and being

economic, the other one with its security features and the last one being luxurious and speedy.

The son in the Renault Clio commercial (1996) mentions comfort, enjoyment road holding, safety and beauty of the car, as he is trying to convince his father about his rational purchase decision. While he is talking about these features we do not see the car. However, when the father is driving Clio, his continuous laughter proves us that the car is enjoyable. Moreover, he presents us the automatic windows without mentioning them. At the end of the commercial, also the narrator transfers all the qualities of the bigger ones to Clio by saying the line “It has what the bigger ones have”.

The only mentioned features of the Honda Civic (1998) are having four doors and being the most powerful automobile in its segment. These features are told by the narrator at the end of the commercial. However, its beauty and other social connotations are visible in the eyes of the admirers in the commercial.

In the Fiat Linea commercial from 2012, the features of the product are only presented with the visuals in the commercial. We understand it has automatic windows, cup holder and a digital panel that contains AC and radio. These are not very special features to be presented to the audience considering the broadcast time of the commercial, but the advertisers, probably considering the target market, include these features in the commercial.

The new Passat has state of the art features like lane assistant, cruise control and driving alert control besides low fuel consumption and classical front panel. All of them are mentioned by the salesman in the commercial who can also be defined as the narrator. However, these features are not presented with visuals to the audience. The defined user, the woman, does not seem interested with these features; rather, she tests the armrest at the backseat. When the narrator says “Your mind says Volkswagen, your heart selects the model” at the end of the commercial, we understand that Passat is both a rational and an emotional decision for its users.

When we look at the selected commercials in which the underlined features are presented to the audience, we see in all of them the features are shown to the audience with visuals in the plot (Table 6.5). However, users or narrators mentioning the features fade out in time. There is an exception in the last one, because the

features mentioned are state of the art. Moreover, in the early examples, automobiles are promoted with rational reasoning; however, later examples refer to emotions. Hence, we can see that buying an automobile, which is once regarded as an investment, stops being the decision of brains and starts being the decision of hearts.

6.2.2.2 Commercials Not Presenting Product Features

In three of the commercials which are contemporary considering the broadcast time, there is no reference to underlined features. These are Nissan Almera (2002), Hyundai Tucson (2006) and Volkswagen Jetta (2007) commercials (Figure 6.6). We see that with the 21st century, emotions substitute the significant features of the cars in the commercials (Table 6.5).

In the Almera (2002) commercial, the defined user is passionately attached to the car, namely he is in love with the car. In the Tucson commercial (2006), advertisers trust on the knowledge of the audience about the SUVs and do not feel obliged to underline these features once more. Rather, emotions are distinguishing in the commercial, such as admiration and envy.

Likewise, the Jetta commercial presents the car with a motto: Prestige is standard. With one word, which is not directly related to an automobile, the advertisers transfer all the references to the car. Moreover, the woman character feels self-humiliation and ineligibility when she sees the car, again emotions accompany the commercial. We see uprising of emotions in the 21st century. They substitute for the utility functions of the automobiles.

Table 6.5 Discourses generated on products in automobile commercials

	Commercial 1 Anadol A2 1970s	Commercial 2 Ford Taunus 1989	Commercial 3 Renault Spring 1991	Commercial 4 Renault Flash 1993	Commercial 5 Fiat Tempra 1996	Commercial 6 Renault Clio 1996	Commercial 7 Honda Civic 1998	Commercial 8 Nissan Almera 2002	Commercial 9 Hyundai Tucson 2006	Commercial 10 Volkswagen Jetta 2007	Commercial 11 Fiat Linea 2012	Commercial 12 Volkswagen Passat 2012
Commercials Presenting / Not Presenting Product Features	*	*			*	*						
	mentioned by the user	*	*			*	*					*
		mentioned by the narrator	*	*	*	*	*				*	
	*	given within the plot / with visuals						*	*	*		
Usage Purposes of the Automobiles								emotional attachment				
	*		*	*	*	*	*	*	*	*	*	*
	city car											
	*	*	*	*	*	*	*	*	*	*	*	*
	presented in country											
		presented in city	*	*	*	*	*	*	*	*	*	*
		official car										*
Creating Emotional Attachment to the Automobile	*	*		*		*			*	*	*	
	personal usage											
	*		*		*		*				*	
	family car		*	*								
Integrating Children to Commercial	*		overrated qualities					*				
	defined users love the car											
							*	others love the car	*	*	*	*

6.2.2.3 Usage Purposes of the Automobiles

With the automobile commercials, advertisers not only describe and promote lifestyles but also they show the audience to what extent they would use the car. Hence, in the commercials the automobiles are presented as city cars, family cars or attached to business purposes (Figure 6.6).

For instance the Anadol A2 is promoted to be the car of ordinary people and to be used in cities. However, to present its features clearly; the advertisers prefer to render it in nature. Moreover, back then automobiles were not classified for specific occasions; rather they were used for any purpose; from intracity daily trips to carrying supplies from hometowns. Therefore, Anadol meets every kind of transportation needs of their users.

The Taunus (1989) is offered as an award for the success of the defined users. We see two scenarios in the commercial; in the first, it is used for personal purposes, a holiday trip with the loved one; and in the second, it is defined as an official car which is driven by a chauffeur. Moreover, it is defined as a women's magnet in the commercial. The owner of the car tries to transfer the superior features of the car to himself to attract the woman next seat.

In the Spring commercial (1991); although, the car is defined as a family car for intracity usage, the advertisers exaggerates its qualities by showing it like an SUV. In the commercial, the automobile is defined something more than just a city car, even it is suitable for extreme weekend activities.

The same arguments are valid or the Flash commercial from 1993. Likewise, it is more than a regular city car; it is like an off-road vehicle on the snowy road. Moreover, it is a trustworthy asset of the defined user to reach his partner.

The Tempra series automobiles are described as family cars, every member of the family see their reflections on the car. We see the car both in the city center and on the highway, thus it is presented to the audience as a city car.

Although, Clio is presented with the use of a wealthy man, the main point of the commercial shows us that, it is for the use of everyone. It is one the earliest examples of small hatchback city cars in the market, so the advertisers take the attention of the audience by reflecting all the qualities of the 'bigger ones' to Clio.

In the Civic commercial (1998), the automobile is presented to the audience as a city car. Since it is specifically mentioned in the commercial that it has 4 doors, makes us think that it is also presented as a family car.

Almera commercial from 2002 presents few clues about the usage purposes of the car. We only see the car on a country road while it is used for a long distance journey.

In the commercial, Hyundai Tucson (2006) is presented as an agent for escaping from boring metropolitan life. In the commercial, we see the car both off-road and in the city center; thus advertisers offers a SUV for urban roads to the audience.

In the Jetta commercial, we do not encounter with the features of the car. However, it is underlined with its social qualities; such as being the women's magnet and the symbol of prestige.

Fiat Linea (2012) is presented as a family car in the commercial, and the usage of a child strengthens this connotation. Moreover, it is pictured in the city.

In the Passat commercial, the automobile is presented to the audience as an official car in the control of a powerful business woman.

Nearly in all of the commercials, the usage purposes of the automobiles are presented to the audiences; either by accompanying of the visuals or just by the references.

Generally, they are city cars for personal usage, both presented in urban areas and in countryside. In some examples, the advertisers exaggerate the qualities of city cars by defining them as SUVs (Table 6.5).

6.2.2.4 Creating Emotional Attachment to the Automobile

In some of the commercials we see that the defined users highly value their cars, namely they are represented as if they are in love with them (Table 6.5). In Anadol commercial, the car is treated as a living creature, a horse; and with the user's tapping and caressing the idea is reinforced. The other examples in this theme are the later commercials; like Civic (1998). This time not the defined user, but all the ones who see the car on the road are bewitched from the beauty of it. In the Almera commercial, the defined user is literally in love with the automobile, he fences the car even for tiny assaults, as a man should do. The Tucson commercial is similar with Civic, also in that one not the defined user but the admirer has feelings for the

car. He takes care of it and tries to bond with it. Also, in the Jetta commercial, not the defined user; he is even not aware of what is happening; but the woman accompanies him feels inadequate for the car. She respects the car and shows her respect by dressing properly for it.

6.2.2.5 Integrating Children to Commercials

In the commercials children are generally used to create sympathy for both the advertised car and the defined user. Moreover, they are used as the sign of family, while the advertisers are presenting family cars. In three of the commercials we see that pattern: Spring (1991), Tempra (1996), and Linea (2012) (Table 6.5).

6.2.3 Gender

Since it is one of the intentions of doctoral study to present discourses generated on gender, in this section the semiotic analyses of the automobile commercials are examined to have a closer look to the subject. The emerging themes are labeled as *presenting men as defined users; dominant male and submissive female representations; and cars as the extension of the self* according to the affinity diagram (Figure 6.7).

6.2.3.1 Presenting Men as Defined Users

As the findings of the preliminary analyses presents, in the automobile commercials generally men are described as the defined users.

In the Anadol commercial (1970s), as stated before, we meet with an ordinary Turkish citizen, that is male. Considering the broadcast time, such a product that targets common people could not be introduced to the society with a woman driver. By the time, only some modern urban privileged women had cars. Moreover, since the argument of the commercial is based on the myth ‘horse, wife, weapon’ and the car is presented as one of the definitions of manhood, it is reasonable to present the automobile with a male user.

In the Taunus commercial, wealth and the power of the male user are transferred to the automobile and the user is associated with the performance of the car.

The ‘horse, wife and weapon’ argument continues in the Spring commercial (1991); therefore the preference of male users.

AUTOMOBILE - GENDER		
Car as the extension of the Self	Presenting Men as Defined Users	Dominant Male and Submissive Female Representations
A1. Anadol 1970s •Male user (otherwise is not possible for the time) •At, Avrat, Silah •Definition of manhood •Must be possessed and protected	A1. Anadol 1970s •Man	A1. Anadol 1970s •Patriarchal
A2. Ford Taunus 1989 •Male user •Wealth •Power	A2. Ford Taunus 1989 •power	A2. Ford Taunus 1989 •Sexual references •Satisfaction with performance •Status superiority •Boss is male •Power relation •Men > dominant •Women > Submissive
A3. Renault Spring 1991 •Male users •At, avrat, silah	A3. Renault Spring 1991 •power	A4. Renault Flash 1993 •Male > Female •Defeated by the man •Love element •Sexy woman > Reward •Woman > Villain •Man > Hero •Man wins and gets his prize >> woman
A4. Renault Flash 1993 •Male user	A4. Renault Flash 1993 •Holding it like a woman •Performance of the man •Female vs Male •Interior vs Exterior	A4. Renault Flash 1993 •Male > Female •Defeated by the man •Love element •Sexy woman > Reward •Woman > Villain •Man > Hero •Man wins and gets his prize >> woman
A5. Fiat Tempra 1996 •Male user > Father owner •Men know everything •Masculinity > Performance and luxury •Lone rider > free and liberated •Son's hero	A5. Fiat Tempra 1996 •power	A5. Fiat Tempra 1996 •Patriarchal •Seems like family decided but; father's decision •Woman is on passenger seat: not the driver •Woman > attached to home •Woman > red car
A6. Renault Clio 1996 •Father & son •Son's hero	A7. Honda Civic 1998 •Extension of the user •But we do not know the gender	A5. Fiat Tempra 1996 •Patriarchal •Seems like family decided but; father's decision •Woman is on passenger seat: not the driver •Woman > attached to home •Woman > red car
A7. Honda Civic 1998 •No user	A8. Nissan Almera 2002 •Red > woman	A9. Hyundai Tucson 2006 •Women are losers •Patriarchal •Men > Women > Feminine Women
A8. Nissan Almera 2002 •Male user •Car / woman important possession of men •Definition of manhood •Must be protected •Lone man •Not idealized •Automobile > red > women	A9. Hyundai Tucson 2006 •Sign of manhood	A9. Hyundai Tucson 2006 •Women are losers •Patriarchal •Men > Women > Feminine Women
A9. Hyundai Tucson, 2006 •Masculine Free Single Self- confident VS. •Feminine Insecure Domestic	A10. VW Jetta 2007 •Car=Man	A10. VW Jetta 2007 •Women > self-depreciation •Not good enough for the car •Define herself with her clothes
A10. VW Jetta 2007 •Male user •Define the codes	A11. Fiat Linea 2012 •Sign of the father	A12. VW Passat 2012 •Masculine coded women but women at the end •Women do not understand from cars •Women cannot drive •Women do not care about the features •Women are emotional creatures
A11. Fiat Linea 2012 •Male user •Father hero •Car = toy	A12. VW Passat 2012 •Female user •Sarcastic approach •Turning the masculine product to a domestic one	A12. VW Passat 2012 •Masculine coded women but women at the end •Women do not understand from cars •Women cannot drive •Women do not care about the features •Women are emotional creatures
A12. VW Passat 2012 •Female user who does not understand cars		

Figure 6.7 Themes and discourses of gender subcategory in automobile commercials

Likewise the Taunus commercial, the Flash commercial associates the performance of the car with a male user. In the commercial, being hero myth is also very strong.

Being male and father are appraised with created discourses in the Tempra series commercials (1996); such as, “men (fathers) know the best” and “they are sons’ heroes”. Masculinity of the defined user is pictured with performance and luxury of the automobile. Moreover, the lone rider character who is free and liberated also appraises the male users.

In the Clio commercial, we can follow the arguments of previous commercial. We see both defined users are male; the father and son; and since “the fathers know best”, the son makes an extra effort to convince him to respect his decision.

The Civic commercial is the only one that we cannot see the defined user.

In the Almera commercial, although the defined user is not idealized for the audience, he is still pictured as the protector of manhood with the fight he gives against flies. Moreover, he protects his asset from the assaults.

On the other hand, in the Hyundai Tucson commercial, the male character is idealized for the audience. He is represented as a free, single, self-confident man. Within the commercial, he even has an admirer, who is equipped with feminine codes, who represents everything that the defined user does not.

In the Jetta commercial, by just possessing the car, the male user defines the codes for his partner, even he is not aware of.

Another father character is idealized for his son in the Linea commercial; he is his son’s hero and genie.

For a change, the defined user of the last commercial, Passat from 2012, is a female. However, the generated discourses within the commercial generally underestimate women and stereotype them. The advertisers promote the myths existing in the society such as; “women cannot drive”, “women do not understand cars”, and “women are emotional creatures”.

In the automobile commercials most of the defined users are male, as expected. There is only one exception, but with the generated discourses even that one follows the existing patriarchal codes (Table 6.6).

6.2.3.2 Dominant Male and Submissive Female Representations

Although almost in all of the automobile commercials the defined users are male, in some of them they are accompanied with female characters. In those commercials, there is a clear dominance of men over women. This pattern is visible in Taunus (1989), Spring (1991), Flash (1993), Temptra (1996), Tucson (2006), Jetta (2007) and Passat (2012) commercials.

In the Taunus commercial, there is a power relationship between the woman and the man. It is not only given with the boss-secretary relationship in the second part of the commercial; but also, in the first one, there are sexual references. Both he himself and the woman are seemed to reach satisfaction by the performance of the automobile. There is an obvious dominant-submissive relationship between the created characters, in all manners.

In the Spring commercial (1991), besides not driving the car and sitting on the passenger seat, there is no direct power relation between the defined users and the female character. Rather she is used to underline the family aspect in the commercial by being presented as a caring mother.

In the Flash commercial (1993), like in the Taunus, there is a dual relationship between male and female characters. While playing the villain she is defeated by the man; but also she is coded as a sex object; she is presented as a reward for the man's victory.

The Temptra commercial (1996) is similar to that of the Spring; the mother character is represented as a caring mother, who thinks the well-being of the whole family.

In the Tucson commercial (2006), even we do not see a female character; the representation of the admirer man is equipped with feminine codes; such as peeking from the window, obsessively cleaning the car, etc. and he is also defined as a loser. Thus in the commercial, following the existing patriarchal codes, men are superior to women, and women are superior to womanly coded men. So the admirer in the commercial is located in the lowest step in the gender strata.

In the Jetta commercial (2007), the woman character has self-depreciation; even the male character does not understand why she is behaving like that. She defines herself with her clothes and feels not good enough for the car.

Table 6.6 Discourses generated on gender in automobile commercials

	Commercial 1 Anadol A2 1970s	Commercial 2 Ford Taurus 1989	Commercial 3 Renault Spring 1991	Commercial 4 Renault Flash 1993	Commercial 5 Fiat Tempira 1996	Commercial 6 Renault Clio 1996	Commercial 7 Honda Civic 1998	Commercial 8 Nissan Almera 2002	Commercial 9 Hyundai Tucson 2006	Commercial 10 Volkswagen Jetta 2007	Commercial 11 Fiat Linea 2012	Commercial 12 Volkswagen Passat 2012
Presenting Men as Defined Users	*	*	*	*	*	*		*	*	*	*	
	male user						*					
Dominant Male and Submissive Female Representations							no user					*
												female user
		sex connotations		*								
			*		*				*	men > womanly men		
Cars as the Extension of the Self		*								*	*	
		men > women							men > women	self-depreciation		
	*	*			*				*	*	*	*
	extension of male											
								*				*
								extension of female				
				*	extension of both genders							

In the Passat commercial (2012) as mentioned above, the patriarchal codes are followed. Since she does not pay attention to the technologic aspects of the car, the salesman despises her. Even, from his looks we understand that he thinks women do not understand from cars. Moreover, when she domesticates the masculine environment (the car) with the medal and right after decided to buy the car, the looks and the sarcastic smile of the salesmen refers that women are emotional creatures.

Thus in the automobile commercials, female characters are represented following the basic stereotypes like, the sex object or the caring mother; or basic myths such as, women define themselves with clothes, women do not understand from cars or women are emotional. Although the paths followed differ, in all of them there is a dominance of the male character over the female one (Table 6.6).

6.2.3.3 Cars as the Extension of the Self

In the automobile commercials, cars are generally represented as the extension of the defined user, the female character or both of them (Table 6.6).

The ones which underlines performance and power of the automobile; they are presented as the extension of men. In Anadol (1970s), the user is presented like he is riding a horse and the car becomes his bodily extension. In Taunus Commercial, the driver demonstrates his power over the woman, with the performance of the car, no need to mention sexual connotations. In Tempra and Tucson commercials again the performance of the automobiles are identified with powerful characters of the defined users. In the Jetta commercial, the woman character sees the car and the man as one; she changes her clothes both for the man and the car. In the Linea commercial, the boy creates excuses to reach both his father and the car; for him these two are identical.

In the Almera commercial car is presented as an extension of a female. It is red and the defined user protects it from the assaults. Also, in the Passat commercial, the female user makes the car her extension by domesticating it with the medal.

In the Flash commercial, we see the combination of these two approaches. The interior of the car is identified with the woman; he caresses the upholstery as if he is caressing the woman. However, the exterior, which is visible in the chasing scene, is the extension of the man and his performance.

CHAPTER 7

CONCLUSION

In this chapter, the discourses generated via commercials are reviewed for both white goods and automobile categories, and their intersection with social, economic and political life will be mentioned with a historical approach. Thus the first research questions of the doctoral study below will be answered in relation with the second and third questions.

1. What kinds of discourses are generated and imposed to the society via product commercials broadcasted in Turkey?

1a. What kinds of discourses about lifestyles are (re)created via product commercials?

1b. What kinds of discourses about products are (re)created via the commercials?

1c. What kinds of discourses about gender are (re)created via product commercials?

2. How have these discourses changed from 80s to 2012?

3. How the changes experienced in Turkish political, economic and social life are reflected in product commercials?

In order to answer the research questions, the first three sections of the chapter are dedicated to the lifestyle, product and gender discourses respectively. Later, methodological contribution of the doctoral study will be followed by the implications and recommendations for further work.

7.1 Lifestyle Discourses

The lifestyle discourses generated via product commercials, follow the path of cultural developments and dominant discourses in the society. Since advertisements

are cultural productions, their mutual relationship with society are covered over the discourses in the commercials within the doctoral study.

The earliest commercial (Anadol A2) of the sample is from 1970s. The broadcast time of the commercial intersects with the late import substitution industrialization period of Turkey. In this period Turkish industry was promoted by the government policies on industry which aimed to replace imported products with their Turkish alternatives. Moreover, automobile production was regarded as the ultimate point that an industry could have reached and the technology behind it was highly appraised in the society. Thus in the commercial, Anadol as a product of Turkey is promoted for every citizen and there are no references that tie the product to a specific social group. This approach of commercials changed after 80s and products are attached to certain lifestyles after that.

The liberalization movement in the 80s affected every aspect in the society. It was not only the gates of the country opened to the foreign goods and services but also the everyday life of individuals. Rapid flow of the commodities made them strong signs for identity and lifestyle representations. Moreover, with the liberalization movement, the ongoing influence of the Western culture following modernization ideals were integrated in every part of daily lives with the help of the products. Thus, the commercials from late 80s and beginning of 90s, promote modern 'Western looking' users and Western lifestyles to Turkish society.

The white goods and automobile commercials of the time present different ideals considering the gender of the defined users. In the white goods commercials, since women are defined users, being educated and employed is underlined specifically and promoted to the society following the modernization ideals. These women who stand on their own feet in the commercials are the representatives of the modern lifestyle. On the other hand, in the automobile commercials, in which defined users are male, being powerful is idealized. The power of the defined users is presented in an intense relationship with wealth, thus being a powerful business man is promoted in the commercials. In this relationship the emergence of the new middle class presents itself clearly. Educated white collar individuals that are generally employed in sectors supported by foreign investments are the ones who are idealized in the commercials, along with their lifestyle. These individuals enjoy the money they earn by spending it on goods that create and reflect their own identities. Thus wealth

presents itself with the goods and become visible both in daily lives of individuals and in commercials.

The lifestyle discourses emerged from the commercials broadcasted between late 90s and beginning of 2000s points out different aspects of lifestyles in white goods and automobile commercials. In the earlier white goods commercials being educated and employed was highly appreciated, especially for women. However, in time the concept of working women is embraced in society. Thus, by the late 90s women who share the economic responsibility of the house expect their partners to share the domestic ones. In that manner, in the white goods commercials of the period we see that modern lifestyle discourse is imposed on male characters in that manner.

However, they do not seem to embrace the codes of modern life. Rather, they are presented as they are stuck between the necessity of keeping up with modern codes and their patriarchal background. On the one hand, they want to live a modern life and be married to modern women; on the other, they want to sustain the traditional way of dealing with domestic chores, namely leaving them to women. This dilemma of male characters in the commercials presents similarities with the results of the problematic top-down modernization approach of Turkey. It created gaps between modernists and traditionalists in the society and created poles that are alienated each other. Likewise, the male characters in the commercials feel this dichotomy in their own mind and reflect it with their behaviors.

In the automobile commercials of the same period a new relationship between the users and products is defined. Products are no longer used to create identities for individuals but they go one step further and replace the individuals. Objects and subjects change their roles, so that the products gain the power to shape the social codes, control individuals and regulate the relationships between individuals.

Moreover, the personification of products is visible in the relation that the users establish with their automobiles. They are strongly attached to the cars emotionally, namely in love with them, completely detached from rationality and rational choice and base the purchase decision on their emotions. Even for a decision like buying a car, undertaking considerably big expense, they do not care about the superior qualities of the automobile but they follow their feelings. This also presents us the shift individuals experienced in time; such that buying an automobile is no longer a big decision for them but it is considered as a normal fact of daily life.

After a decade from the millennium, we see that modern, career oriented lifestyle begins to be considered as normal for the individuals in the society; so that, its side-effects are subjected in the commercials. Long working hours and traffic occupy most of their time and within the daily rush of modern life, individuals cannot spare enough time for their loved ones. This situation is subjected with the association of children in commercials of both categories³⁴. We see children who are longing for the attention of their fathers. Thus, the values of family life are changed and even the children are adapted to this new situation and embrace it, so that they are searching for by-passes for their parent's attention.

Moreover, in one of the latest white goods commercials³⁵, we see that the *being modern* discourse which has been constructed for years for Turkish women begin to be dissolved. A young woman changed her style after getting married according to the traditional expectations of her mother-in-law.

The lifestyle discourses generated in the commercials usually differ for white goods and automobile commercials. Since white goods commercials are shot indoors and their defined users are women, the lifestyle discourses are created over women and are related about the family life. Since the beginning of the modernization attempts, social life changes that are promoted to society are realized over women and they are regarded as the carriers of this project. Thus, it is a common thing to generate social policies over women and promote them to the society as lifestyle shifts.

Consequently, the conflict between modern values and traditional ones is seen generally in white goods commercials, thus it can be argued that these values are defined over women. On the other hand, automobile commercials are shot outdoors and their defined users are men. Thus, they hold more information about daily life outside, social strata, consumption patterns of the society, valid power of the time and general perspective of individuals on life. In that manner they are more holistic representations than the white goods commercials.

7.2 Product Discourses

The discourses generated about the products in the commercials follow the results of the preliminary studies. The underlined features of the products are presented in

³⁴ Vestel refrigerator 2009 and Fiat Linea 2012

³⁵ Arçelik oven 2011

detail in the early and latest commercials, but this pattern disappears from mid 90s to mid 2000s.

In the earlier examples, features are presented to inform the audience better about the products, since they are new in the Turkish market and new for the audience. They are mentioned either by the defined user or the narrator of the commercial. This pattern is valid for both categories. In white goods commercials the entrance of the products to users' lives is cherished by women, since they are considered as the savior of the women who are assigned with all kinds of house chores following the patriarchal codes of the society. Thus, with the help of these products their workload decreased. Moreover, white goods products are presented as life changers to the audience. With their help, the users improve their social lives or find a way to idealized equally shared marriage. Also, in the automobile commercials underlined features are presented to audience. Moreover, in the early examples the automobiles are presented in both city center and country and used for both short trips and long journeys. By this way advertisers give clues to the audience about different usage purposes of the automobiles.

From mid 90s till mid 2000s the underlined features of the products are mentioned with few keywords if they are mentioned at all. Almost in all of them these features are regarded as taken for granted for the audience and not very special in this sense. Because these products are no longer new to the audience, they are well informed about the utility values of the advertised products; even these products become part of their everyday life and their identity. Especially in the automobile commercials the space emptied by the utility value is filled with sign value and emotional attachment. As mentioned in the lifestyle discourses section, in this time period automobiles are the representatives of certain lifestyles and identities regardless of their defined users. Also, the emotional attachment between the defined users and automobiles or admirers and automobiles are highly appraised in this time period.

The approach explaining the features of the advertised product in detail reappears in the latest examples in both categories. As technology improves, these products are equipped with innovative features that common audiences are not familiar with. Thus, the advertisers feel obliged to mention them in order to present the product in a better way to the audience.

Besides these patterns emerged through the time line, there are two more discourses generated about the products in the commercials. First of all, the presence of the children in commercials refers to different aspects of the advertised product in two categories. In white goods products³⁶ children are regarded as the sign of future. Thus, they are associated with the technologic aspects of the products. However, in automobile commercials they are used to strengthen the family car concept³⁷. Yet in both categories they create sympathy in the audience and are used to touch the feelings of the audience.

Second, in the automobile commercials the relationship between the male user and automobile is represented as a special one. Beginning with the Anadol commercial, automobiles are presented as a special asset for men, as it is an extension of their manhood; as if they feel incomplete without them.

7.3 Gender Discourses

Within the doctoral research the difference of the gender of defined users in automobile and white goods commercials is one of the main reasons behind the selection of the sample from these categories. Thus, it should be the first subject to criticize about the portrayal of gender in commercials. Presenting women in white goods commercials and labeling them as the defined user contribute to the persistence of patriarchal codes in the society. This approach places women in the house and attaches them to housework. On the other hand, in automobile commercials men, who are generally associated with power, enjoy their liberty outdoors. Not surprisingly, this tendency continues in the commercials subjected to the doctoral study. Thus, in this section the discourses generated within the commercials about gender will be summarized according to the product types.

In all white goods commercials women are presented as the defined users of the product. In the earlier examples women are pictured as they are emulating to their husbands and wish not to deal with housework. Detaching from the responsibility of house chores is presented as the definition of being modern.

From the beginning of 90s, men emerge as side characters that are presented as perfect husbands in the commercials. These men are taking over the womanly

³⁶ Beko 1994, Bosch ashing machine 1999 and Vestel Refrigerator 2009

³⁷ Renault Spring 1991, Fiat Tempra 1995, Fiat Linea 2012

defined jobs as a favor to their wives following the modern lifestyle discourse. In the same time period, another discourse emerge about modern women. Since they are educated and employed these women are presented as they have no time for wifely duties or they are not properly taking care of their husbands. Thus, the patriarchal assumption still continues in these commercials and women are expected to deal with all work related to house besides their husband, no matter how modern they are.

After 2000s, being a modern working woman is accepted as a norm in the commercials. However, in the commercials these women are still expected to be a perfect housewife, a perfect mother or a perfect daughter. Thus, they are described as superwomen who are both successful in business and family life.

The subordinated position of the women continues in the discourses of automobile commercials. Not only they do not appear as the defined users of the products but also in the commercials they are present, the common stereotypes about them are regenerated. In those, women are pictured as either caring mothers or sex objects. In the ones³⁸ that they are caring mothers they are used to strengthen the family car aspect of the automobile. Moreover, with these commercials basic myths of gender are recirculated within the society. According to those, women define themselves with clothes³⁹, women do not understand from cars⁴⁰ or women are emotional creatures⁴¹.

The relationship between men and women are constructed over power in the automobile commercials. Men are more powerful than women both in their personal and business relationships. Even in one case, the patriarchal codes in the society are presented by picturing a womanly coded male character⁴¹. With this commercial advertisers underline the existing hierarchy of gender in the society; which is men are superior to women and women are superior to womanly coded men. In the commercials, this power relationship is not only defined with the behaviors of the male characters, but also women characters clearly accept the patriarchal codes and behave accordingly. Even in one commercial the woman feels self-depreciation without the interference of the male character⁴².

³⁸ Renault Spring 1991 and Fiat Tempra 1995

³⁹ Volkswagen Jetta 2007

⁴⁰ Volkswagen Passat 2012

⁴¹ Hyundai Tucson 2006

⁴² Volkswagen Jetta 2007

In most of the commercials automobiles are presented as an extension of the characters. They are personified and identified either with male or female ones. In the commercials that underline performance and the power of the car, they are presented as the extension of men. In these, men and cars exchange the codes attached to them and become identical. In the ones that they are identified with female characters either the automobiles turn into sexy products or the advertisers transfer womanly associated myths to the cars; such as that women are in need of protection of men⁴³ or women can domesticate every object⁴⁴.

It can be said that the discourses of subordinating women in the commercials are timeless. Basic myths and discourses are generated over and over again and imposed to society. The reason behind this is the cyclic relationship between the advertisements and society in which both of them are feeding each other.

7.4 Methodological Contribution

In order to be organized and generate grounded discussions within the doctoral study, an approach is followed while conducting semiotic analysis, interpreting the embedded messages in the commercials and making discussions. This approach is generated because of the missing points in the semiotic analysis literature that offers researchers a path to conduct semiotic analysis and to discuss the outcomes in a methodological manner. The researchers who embrace semiotic analysis as a method for their studies generally present their analyses and discuss the results without revealing their methods' step by step structure. Even the methodological approach is harder to follow when the subjected materials are video recordings. In this sense, Berger (2011)'s questions (Appendix D) contributed my semiotic analyses and shed light to my way. However, it is believed that generating discussions over the results of the semiotic analysis in a structured way is also as important as the fruitfulness of the analysis. Thus, I have made use of general approaches of qualitative methods that are used to make discussions and decide on revisiting the outcomes of the semiotic analyses and create affinity diagrams to see the patterns clearly. In this sense, it is believed that the way followed during the study will be beneficial for other researchers. Thus, the steps of the approach are given with a flowchart (Figure 7.1).

⁴³ Nissan Almera 2002

⁴⁴ Volkswagen Passat 2012

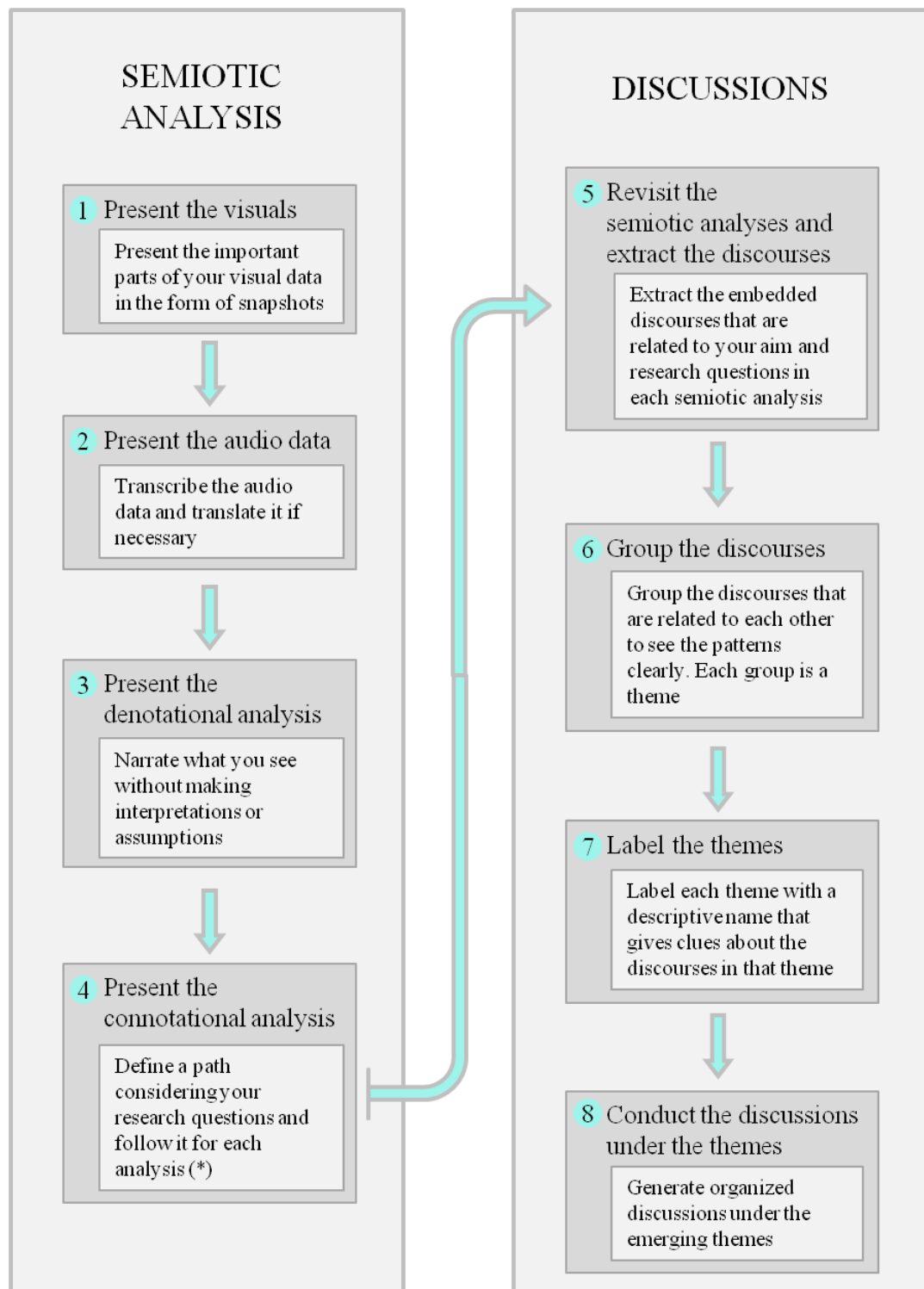


Figure 7.1 Flowchart of the approach followed in semiotic analysis and discussions

There are two main phases in the approach; the semiotic analysis and the discussions. If the *texts* of the semiotic analysis are videos but not still images like photographs or posters, the approach of the researcher would be clear and consistent since they employ richer data than the still images. Moreover, if the sample is large this consistency will help the researches in the discussions phase.

Thus, while conducting the semiotic analysis, it is suggested to the researcher to present the snapshots taken from the important points of the video to the reader. This would be followed by the transcription of audio data. These first two steps make the analysis easier to comprehend for the reader. Later, the denotational analysis of the video would be given. This can be a plot of the commercial or a synopsis of a movie. The important point is not to make interpretations but only narrating what the researcher has watched. The most important part of the semiotic analysis is the connotational analysis in which the researcher digs out the layer by layer embedded messages. In this step, the researcher should determine a path considering his/her subject and research questions and should follow it for each analysis. For example (*), in the scope of this research, first the characters and their relations with each other are presented. Later, the environment of the commercial is mentioned. This is followed by the advertised product. At last, social and cultural references are given. The second phase is the discussions. In the first step of this phase, the researcher needs to revisit each semiotic analysis and extract the discourses in them, that he/she intended to share with the reader considering his/her research questions. Later, these discourses should be grouped under emerging patterns, namely themes. Then, these themes would be labeled. At last, the discussions should be conducted under these themes.

7.5 Shortcomings, Implications and Recommendations for Further Research

Within the scope of the doctoral study, most of the sample is gathered from the archive of Crystal Apple Awards. This was a limitation for the research since elimination of the commercials broadcasted in Turkey was made by the Crystal Apple committee at first place. Their criteria of selecting commercials are naturally related to advertising industry and they focus on the effectiveness and originality of the commercial, which was not in the scope of the doctoral study.

Also, commercials being constructed in the most idealized way might have affected the results of the study. The results might be compromised by the advertising techniques that the advertisers adopted during the production phase.

The commercials subjected to the study are created by the advertisers in the direction of the demands of their clients. Both the advertisers and their clients belong to higher social segments, namely middle and upper middle classes. This might cause the

idealized representations in the commercials to be generated under the influence of these social classes. Actually, the socio-economic conditions and purchase power of the lower segments decrease the interest of the advertisers and clients for them (Bali, 2009). However, this situation does not change the fact that every person in the society is exposed to the discourses in the commercials. Moreover, throughout the intense relationship between the society and advertisements, it can be said that dominant discourses in the society are promoted and with their help idealized lifestyles that are needed to embraced are presented to society. At the end, commercials, as constructed and idealized texts, promote not only the products or brands but along with them a complete package of life that accompanies them.

Difficulties were experienced because of being both the researcher who conducted the doctoral study and tried to remain objective during the process, and the researcher who made semiotic analyses and was subjective because of the nature of the method. Moreover, getting too much familiar and being part of the sample during the semiotic analysis phase was another limitation of the study.

As a further study, it is intended to conduct a follow-up research by interviewing the advertisers in Turkey who had witnessed the developments in advertisement business of the time period by sharing the results of the doctoral research with them.

The commercials of only two product groups are examined in detail in the study. However, excluded product categories which are not related to industrial design and especially the commercials of service industry would be fruitful to analyze for the embedded discourses.

Moreover, considering the time line the study focused on commercials after 80s, since Turkish society experienced economic, political and social shift in 80s.

However, recently there is an ongoing transition in Turkish society. The policies of conservative government affect the society in every aspect. Moreover, their control on media and effort to regulate the information flow changes the structure of media products, thus commercials. Although the scope of the doctoral study intersects with their governmental period, in the subjected commercials there is only one reference that implies conservative tendencies. Thus, an analysis with a recent sample can be conducted to observe the shift.

While conducting the doctoral research it is not intended to search the effectiveness of the advertised messages in the commercials. However, since the distribution range and frequency of the messages are large and dense, it is intended to bring forward the embedded messages in the commercials. It is possible for the common audiences not able to read all these messages that are embedded carefully into the commercials layer by layer while they are watching them. Anyhow, it cannot be denied that commercials are born from the discourses in the society and they are recirculating them again and again in the society; whether by changing them or keeping them as they are. Considering their frequency of cycle and number of individuals that they reach, commercials normalize these created discourses. Every discourse created is considered as normal and imprinted in societal memory and cultural codes by passing through the individuals. Jack Solomon (1988) stated that, as long as the individuals of the society take the signs of the culture as they are, they will stay at their control or those who have created them; but if they can realize the hidden meanings of that sign, they can be free of it and will find a better way of perceiving the world. He adds (p.8); “control the signs of your culture rather than having them control you”.

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APPENDIX A

VARIABLES & VALUES OF QUANTITATIVE CONTENT ANALYSIS

A. User of the product

1. Number of the people in the commercial
- 0 - 1 - 2 - 3-5 - 5-10 - >10
2. The number of the defined users in the commercial
- 0 - 1 - 2 - 3-5 - 5-10 - >10
3. Parts of people represented in the commercial
- No information
- Face / Head
- Head and torso
- Limbs
- Full body
- Voice
4. Gender of the defined user
- No information
- Female
- Male
- Couple
- Not important (several users, babies, etc.)
5. Age group of the defined user
- No information
- Not important (in the case of various users)
- Child
- Adolescent
- Young adult
- Mature Adult
- Elderly
6. Social class of the defined user
- No information
- Lower
- Lower Middle
- Middle

- Upper middle
 - Upper
7. Occupational status of the user
- No information
 - Unemployed
 - Student
 - Housewife
 - Working
 - Retired
 - Have a profession regarding the product
 - Other
8. The mood of the user in the beginning of the commercial
- No information
 - Natural
 - Happy
 - Satisfied
 - Confused
 - Sad
 - Angry
 - Surprised
 - Embarrassed
 - Disgust
 - Fear
9. The mood of the user at the end of the commercial
- No information
 - Natural
 - Happy
 - Satisfied
 - Confused
 - Sad
 - Angry
 - Surprised
 - Embarrassed
 - Disgust
 - Fear
10. The change of the mood of the user
- No information
 - No changes
 - Positive
 - Negative

B. Product

11. The degree of interaction between the product and the user
 - No information
 - No interaction
 - Just touching
 - Looking
 - Talking about
 - Using
12. The way of representation of the product
 - Realistic
 - Exaggerated
13. Underlined aspects of the product
 - Functional
 - Aesthetic
 - Price
 - Technology
 - “Design”
 - Ergonomic
 - Eco- friendly
 - Innovative
 - Sales figure
 - Emotional value
14. The effect of the product on user
 - No information
 - Visually pleasing
 - Technical satisfaction
 - Economic benefits
 - Environmental well being
 - Socio-cultural improvement
 - Emotional attachment
15. Who tells us the features of the product?
 - Outer voice
 - User
 - Narrator
 - Typeface
 - No features are mentioned
 - Product

C. Environment

16. Additional characters in the commercial
 - No extra characters
 - They are helping the user about the product
 - They do not have the product
 - They are defined as benefits of the product
 - They helps us to define user better (husband, wife >> married)
 - They are part of the story
17. Environment in the commercial
 - Various
 - Set various
 - Plane background
 - Home environment
 - Set home environment
 - Neighborhood
 - Public space
 - Nature
 - Work place
 - Space
18. Products position in the place
 - No product
 - Partially represented
 - Static representation without any other clues
 - Static representation in its proper place
 - Static representation in a non-proper place
 - Represented while in use in its proper place
 - Represented while in use in a non-proper place

D. Commercial

19. The emphasis in the commercial is on:
 - Product and its features
 - User type
 - Life style
 - Brand

APPENDIX B

PROCESS OF THE QUANTITATIVE CONTENT ANALYSIS

SENİ	MARKA	ÜRÜN GAMI	ÜRÜN	ALJANS	KATEGORİ ÖDÜL	MEL KÖNÜ	1	2	3	4	5	6	7	8	9	10	11
1	1993 Vestel	elektronik	Bilgisayar	Merkez A Elektronik Başarı Bel TV	ofis masa3<3-5	full body											
2	1993 Vestel	elektronik	Yazar Kasa	Manajans Elektronik Kristal Ein TV	kasa cep2	limbs											
3	1993 aeg	beşiz esya	frn	Manajans Ev Araç ve Başarı Bel TV	kar koca2	full body											
4	1993 vestel	siyah esya	frn	Manajans Ev Araç ve Başarı Bel TV	televizyon2	full body											
5	1993 aeg	beşiz esya	frn	Manajans Ev Araç ve Başarı Bel TV	gamağnı v2	full body											
122	1993 ford	otomotiv	otomobil	otomotiv	bagarı bel TV	adam ara3											
123	1993 renault	otomotiv	otomobil	otomotiv	bagarı bel TV	kırmızı k2											
124	1993 lausa	otomotiv	otomobil	otomotiv	bagarı bel TV	adam gelli3											
208a	1993 paşabahçı	yanı dayanıklı tüketi	kristal	erit tanton geçitli	diğ kristal Ein TV	adam dök1											
208b	1993 paşabahçı	yanı dayanıklı tüketi	kristal	erit tanton geçitli	diğ kristal Ein TV	adam dök1											
227	1993 kelebek	ev dekorasyonu	mobilya	atölye reş yapı ve ya	bagarı bel TV	evde saklı3											
228	1993 eca	sağlık gereçleri	arnatür	ekol	yapı ve ya	bagarı bel TV	farklı farkı>10										
229	1993 arena	sağlık gereçleri	arnatür	RPM fada yapı ve ya	kristal Ein TV	ak kapa ar1											
6	1990 itt	schaid siyah esya	TV	Ajans Ada Elektronik Başarı Bel TV	Adam TV v1	1	head and torso										
7	1990 itt	Schaid siyah esya	TV	Ajans Ada Elektronik Başarı Bel TV	Adam TV v1	1	head and torso										
8	1990 Telefunke	siyah esya	TV	Manajans Elektronik Kristal Ein TV	Balk akva 1	1	limbs										
9	1990 aeg	beşiz esya	genel	Manajans Ev Araç ve Başarı Bel TV	yeni beya 0	0	no information										
10	1990 argelik	istima soğutma	termosifo	birleşik re Ev Araç ve Başarı Bel TV	çabuk bar2	1	full body										
11	1990 borcam	yanı dayanıklı tüketi	borcam	erit tanton Ev Araç ve Başarı Bel TV	adam ve k2	1	head and torso / limbs										
131	1990 ford	otomotiv	otomobil	otomotiv	bagarı bel TV	arabayı va3	1	full body									
134	1990 lausa	otomotiv	otomobil	otomotiv	bagarı bel TV	arabayı va3	1	full body									
134	1990 lausa	otomotiv	otomobil	otomotiv	bagarı bel TV	arabayı va3	1	full body									
212	1990 paşabahçı	yanı dayanıklı tüketi	göçcam	erit tanton geçitli	diğ bagarı bel TV	cam anla3	0	no information									
226	1990 artema	sağlık gereçleri	arnatür	RPM fada yapı ve ya	büyük öd TV	gener gen1	1	head and torso / limbs									
235	1990 iscam	yanı dayanıklı tüketi	cam	erit tanton yapı ve ya	bagarı bel TV	kadın duş2	2	full body									
236	1990 vira	sağlık gereçleri	vitritfiye	RPM fada yapı ve ya	bagarı bel TV	aldım alıv1	1	head and torso									
12	1991 Argelik	siyah esya	Muzik Set	Güzel San Elektronik Başarı Bel TV	Angelikün3	3	full body										
13	1991 Beko	siyah esya	TV	Ajans Ecol Elektronik Başarı Bel TV	Mavi elbi2	0	no information										
14	1991 Argelik	siyah esya	TV	Güzel San Elektronik Kristal Ein TV	tvler üstü>10	0	no information										
15	1991 aeg	beşiz esya	keş	Manajans Ev Araç ve Başarı Bel TV	kocak oc2	1	full body										
16	1991 aeg	beşiz esya	keş	Manajans Ev Araç ve Başarı Bel TV	kocak oc2	1	full body										
17	1991 Beko	beşiz esya	frn	Güzel San Ev Araç ve Başarı Bel TV	terribia k2	1	head / limbs										
179	1991 lausa	otomotiv	otomobil	otomotiv	bagarı bel TV	arabam v2-1	1	head and torso									
131	1991 BAC	otomotiv	otomobil	otomotiv	bagarı bel TV	arabam v2-1	1	head and torso									
132	1991 ford	otomotiv	otomobil	otomotiv	bagarı bel TV	arabam v2-1	1	head and torso									
188	1991 dancall	elektronik	erit telefoni rota rella	büro gere	bagarı bel TV	telefon c2-1	0	no information									
213	1991 fauz	yanı dayanıklı tüketi	beşek	reklamcıl geçitli	diğ kristal Ein TV	barbie od2	1	head and torso / limbs									

Figure B. 1 Screenshot from the spreadsheet prepared in the qualitative content analysis process

APPENDIX C

CHART PREPARED FOR THE QUALITATIVE CONTENT ANALYSIS

Table C.1 Part of the spreadsheet showing the notes taken about the commercials

NO	SENE	KULLANICI HAKKINDA	ÜRÜN GAMI
1	1989	kullanıyor	elektronik
2	1989	kullanırken sadece eli gözüktüyor, nasıl kullanılacağını ayrıntılı gösteriyor	elektronik
3	1989	kullanıyor, sadece kapama düğmesine basıyor	beyaz eşya
4	1989	kullanıyor, sadece kumanda düğmesine basıyor	siyah eşya
5	1989	kullanıyor, etkin bir biçimde	beyaz eşya
122	1989	kullanıyor, etkin bir biçimde, özelliklerini de hikayeye yedirilmiş bir şekilde kendisi anlatıyor	otomotiv
124	1989	ürünü başka bir ürün (araba) aracılığıyla kullanıyor, profesyonel kullanıcı, lastiğe odaklı olduğumuz için çok kısa görüyoruz. Bu sırada reklamın başında ürüne sahip olmayan kişilerin başına ne gelebileceği de anlatılıyor	otomotiv
208a	1989	kullanma ya da herhangi bir interaction yok. ürün hediye, biz hediye edeni görüyoruz ama sadece ellerini ve sesini duyuyoruz. Hediye edilecek olana minnet var. Doktor.	yarı dayanıklı tüketim
227	1989	kullanım amacının dışında çocuklar tarafından kullanılıyor saklambaç oynarken. Yani kullanıma erişimi olan ama esas kullanıcı olmayan bir grup var.	ev dekorasyonu
228	1989	birçok kullanıcıyı kullanırken closeup çekimde ellerini görüyoruz. Bir de arada düş alan ve duştan çıkmış adam ve kadın gösteriliyor. Kadın erkek çoluk çocuk geniş bir kitle	sağlık gereçleri
229	1989	ünlü biri ürünü tanıtıyor. Kullanımını detaylı bir biçimde gösteriyor.	sağlık gereçleri
6	1990	ürün diğerlerinde yok kısıktırıyor. Kullanım çok sınırlı. Tv açık ama herhangi bir etkileşim yok	siyah eşya
8	1990	sadece son sahnede çok kısa eli kumanda tutarken görüyoruz. Kısıtlı kullanıcı gösterimi ve kısıtlı kullanım	siyah eşya
10	1990	kullanıcı aynı ortamda bile değil ürünle. Hiçbir interaction yok	ısıtma soğutma
11	1990	kullanıcı ürünün anlatıyor. Ve de kullanırken sadece elini görüyoruz. Aynı anda hem anlatıp hem kullanmıyor.	yarı dayanıklı tüketim

APPENDIX D

BERGER (2011)'S QUESTIONS FOR COMMERCIAL ANALYSIS

1. What is the plot of the narrative in the commercial? That is, what happens to the characters? Are there narrative tricks used—flash forwards or flashbacks? What dramatic techniques are used?
2. What characters do we find in the commercial? What are they like? What are their ages, genders, educational levels, occupations, and so on? How do they communicate their personalities?
What roles do they play? How do they relate to one another?
3. How would you describe the faces of the characters? Their bodies? Their clothing? What about the color of their hair? The way their hair is styled? Their voices? Their use of body language and facial expressions when they see some product or service?
4. What do the characters say to one another? Consider the words they use and the role the dialogue has in the commercial. What arguments, if any, are made? How does the commercial sell people? What do you think the target audience of the commercial is? What techniques of persuasion are used by the characters? What appeals are made? Does the commercial try to scare you? Appeal to your vanity? Provide valuable information? Plead with you?
5. If there's a narrator, is it a male or female (or child or something else)? What role does the narrator have?
6. Where does the commercial take place? What significance does the setting have?
7. Are there any props (objects) used? If so, what are they? Why do you think they were used?
8. How is color used in the commercial?
9. How would you describe the lighting? Does it vary?
10. How is sound used? Is there music? If so, what kind?

11. What kinds of shots are used? Make a list of all the shots found in the commercial and try to determine what significance they have. Are they mostly close-ups or something else?

12. What kind of editing techniques are used? Are there quick cuts, lingering dissolves, zooms? Tie these editing decisions to the dialogue and the goal of the commercial.

13. Are there intertextual references found in the text—parodies, use of famous shots, well-known characters, and so on?

14. In what ways does the commercial rely upon background knowledge on the part of the viewer/listener? How does it relate to widely held ideas, beliefs, notions, myths, values, archetypes, and so on?

15. What role does the product have in society? Who uses it? Why do they use it? What does it tell us about social, economic, and political matters? For example, does it reflect anomie, alienation, anxiety, stereotyping, generational conflict, or boredom?

APPENDIX E

DISCOURSES EXTRACTED FROM THE SEMIOTIC ANALYSIS OF EACH COMMERCIAL



Figure E.1 Discourses from white goods commercials 1, 2, 3 and 4

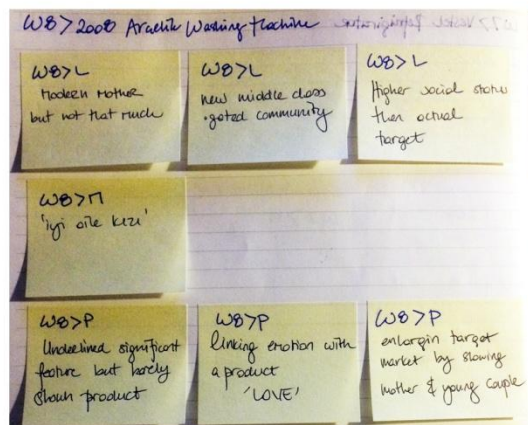
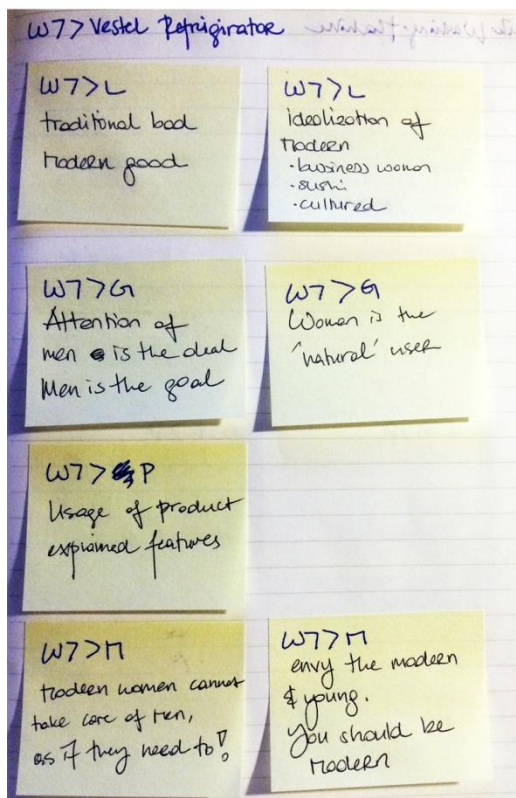
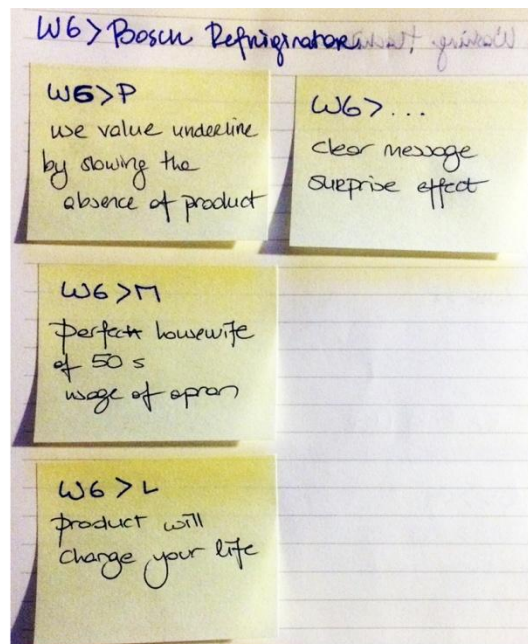
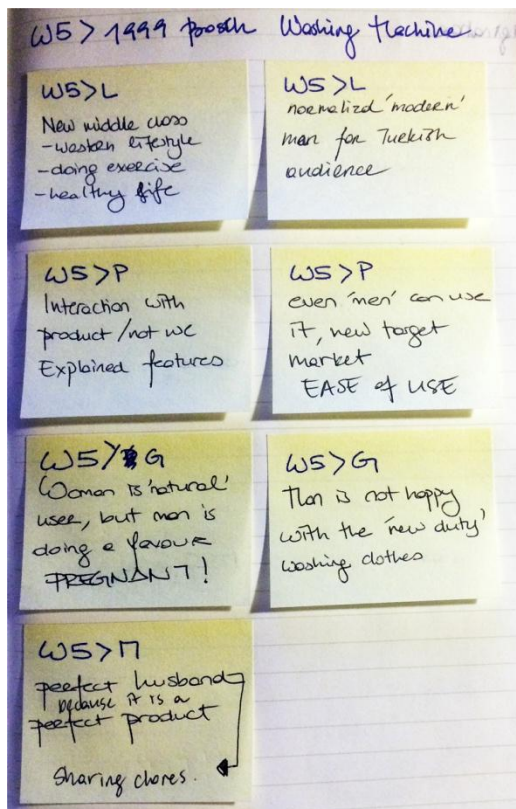


Figure E.2 Discourses from white goods commercials 5, 6, 7 and 8



Figure E.3 Discourses from white goods commercials 9, 10, 11 and 12

01 > 1970s Anadolu

01 > L Common citizens of Turkey	01 > G Male user, otherwise is not optional for the time	01 > G Atavist slogan: Epekekleşen tatanımlarlar. Thus be possessed & protected
01 > L City car but represented in nature referring to rural average people	01 > M Identification of force to car: power, strength, speed	01 > M Atavist, slogan: traditional myth literally
01 > P Behaving to car as a living creature. Loving the car &	01 > P Not mentioned the features of the car. Not a single one!	01 > M ... (Anadolu) basım Turkish minister: Ark melliyesi
	01 > M Anadolu, various cultures > rich culture	
	01 > ... Going left & shooting technique: WPentol?	

02 > 1989 Ford Taurus

02 > L Men user: Wealthy, powerful	02 > G Power relation btw men & women & dominant submissive
02 > L Western connotations: → Idealizing → Blonde → Headquarters at east coasts.	02 > G Sexual references: Satisfied with performance Status superiority: Boss is man.
02 > P Identification of self with the car.	
02 > P Presented features supported w/ visuals of plot. Technical features > directly. Social features > indirectly	02 > P power, strength, speed
02 > M Automobile is <u>Woman's magnet</u> . Buy it & leave it!	

03 > 1991 Renault Spring

03 > M Horse, wife, weapon ↓ Car ↓ ? (not sexual but caring)	03 > P visual SUV connotation: tree moving, rough roads, hunting, water splash, power, small flood
03 > L middle class weekend activity: picnic vs hunting, enjoy nature	03 > P engaging & economic family car. both for city center & off-road
03 > G not materialized woman: not sex obj. but caring mother NOT USUAL	03 > P child as emotional bond: savior of animals.
03 > P Male users: indeed a bunch of them	03 > P No direct reference to features.

04 > 1993 Renault Fluo S and Renault

04 > M Action movie: James Bond. Chase & gun & woman. Hero vs villain & wife. HAPPY ENDING	04 > P male user: business man, new middle class > 90s
04 > G Love element: sexy woman > REVISED	04 > P interior > feminine: exterior > masculine & power wide environment & safe touch of upholstery
04 > G woman > VILLAIN! man > HERO man wins and gets his prize > WOMAN!	04 > P city car but more than that. Sunny environment: weekend & week day
04 > L New middle class 90s: office building, white collar / int. company, mobile phone / remote bosses, weekend at winter hut	04 > P higher market segmentation: SUV
	04 > P CAR: 1. agent to women 2. reflection of women 3. being man

Figure E.4 Discourses from automobile commercials 1, 2, 3 and 4



Figure E.5 Discourses from automobile commercials 5, 6, 7 and 8

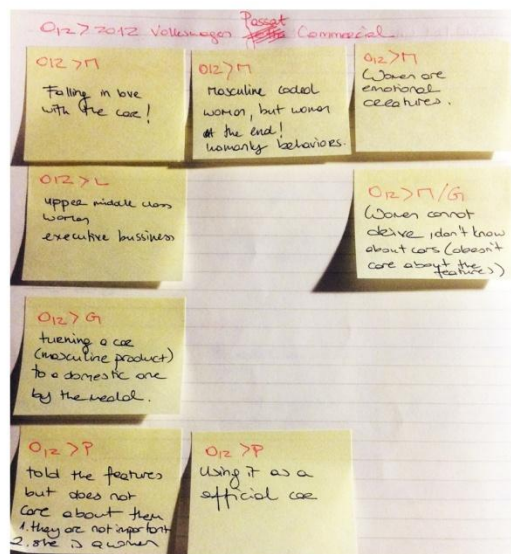
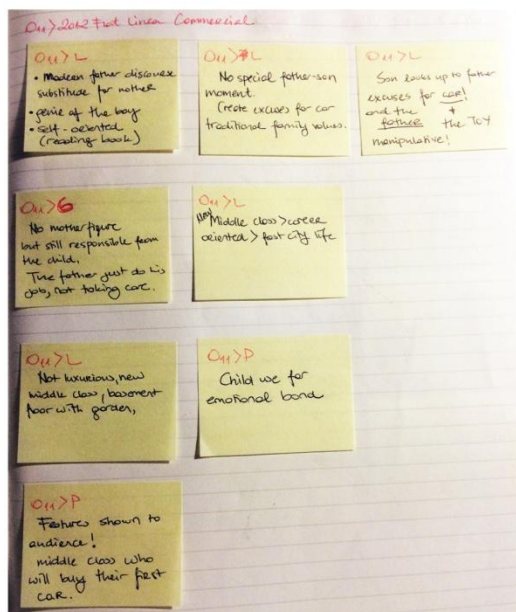
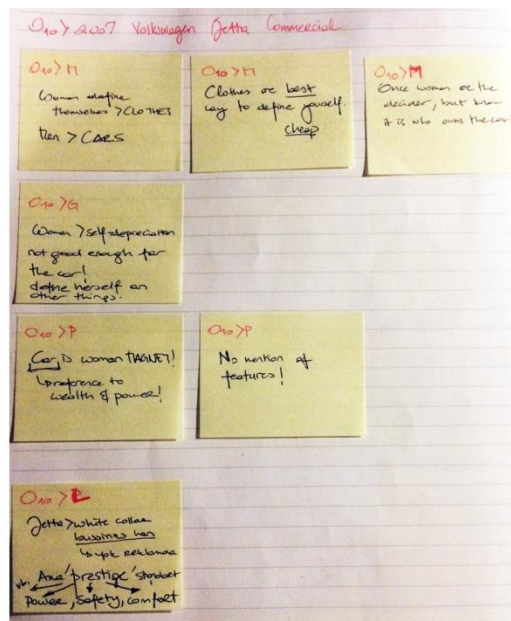
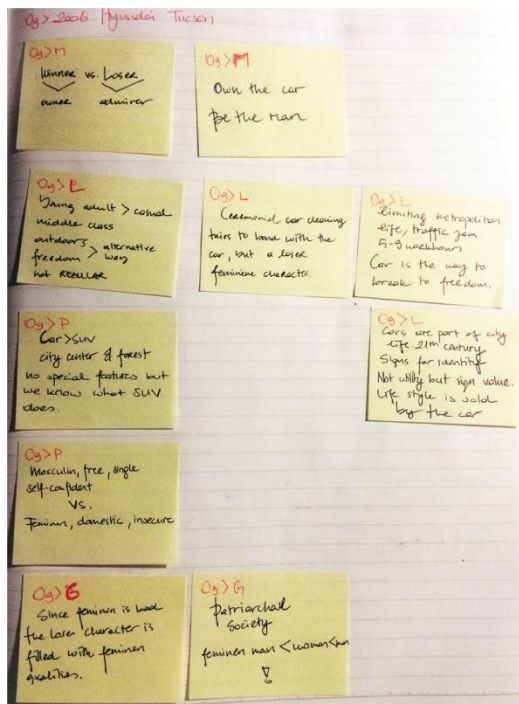


Figure E.6 Discourses from automobile commercials 9, 10, 11 and 12

APPENDIX F

CHARTS FROM THE INDCUTION PROCESS OF QUALITATIVE CONTENT ANALYSIS

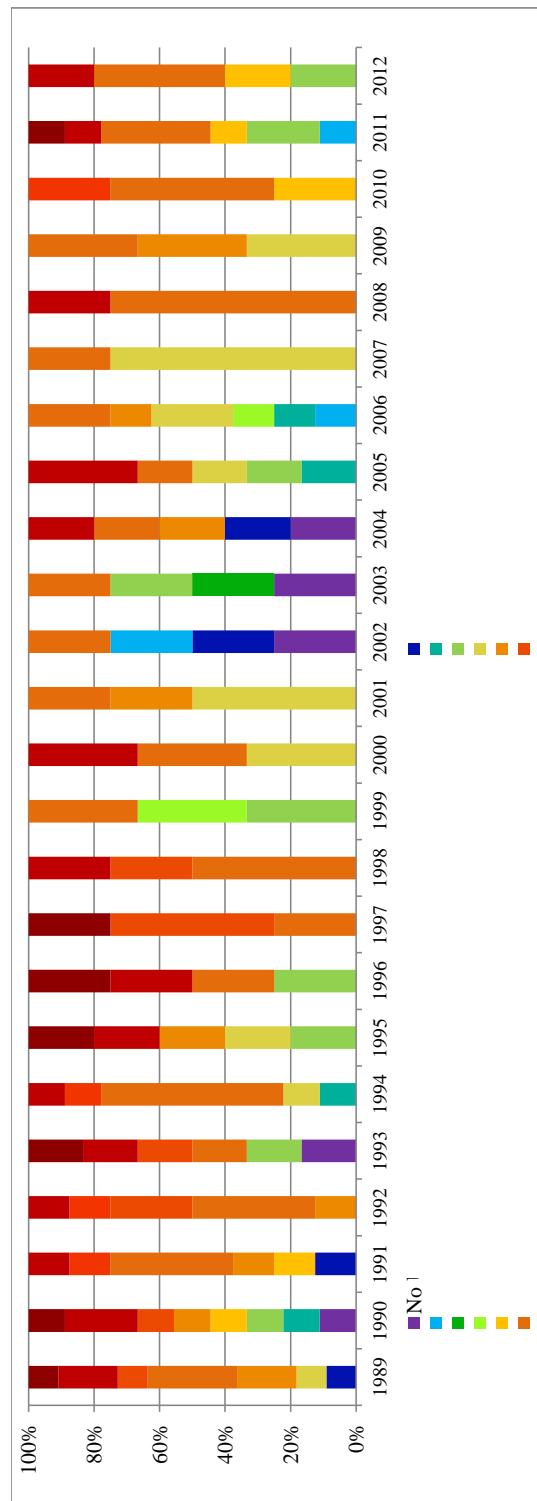


Figure F.1 Intensity of usage according to years

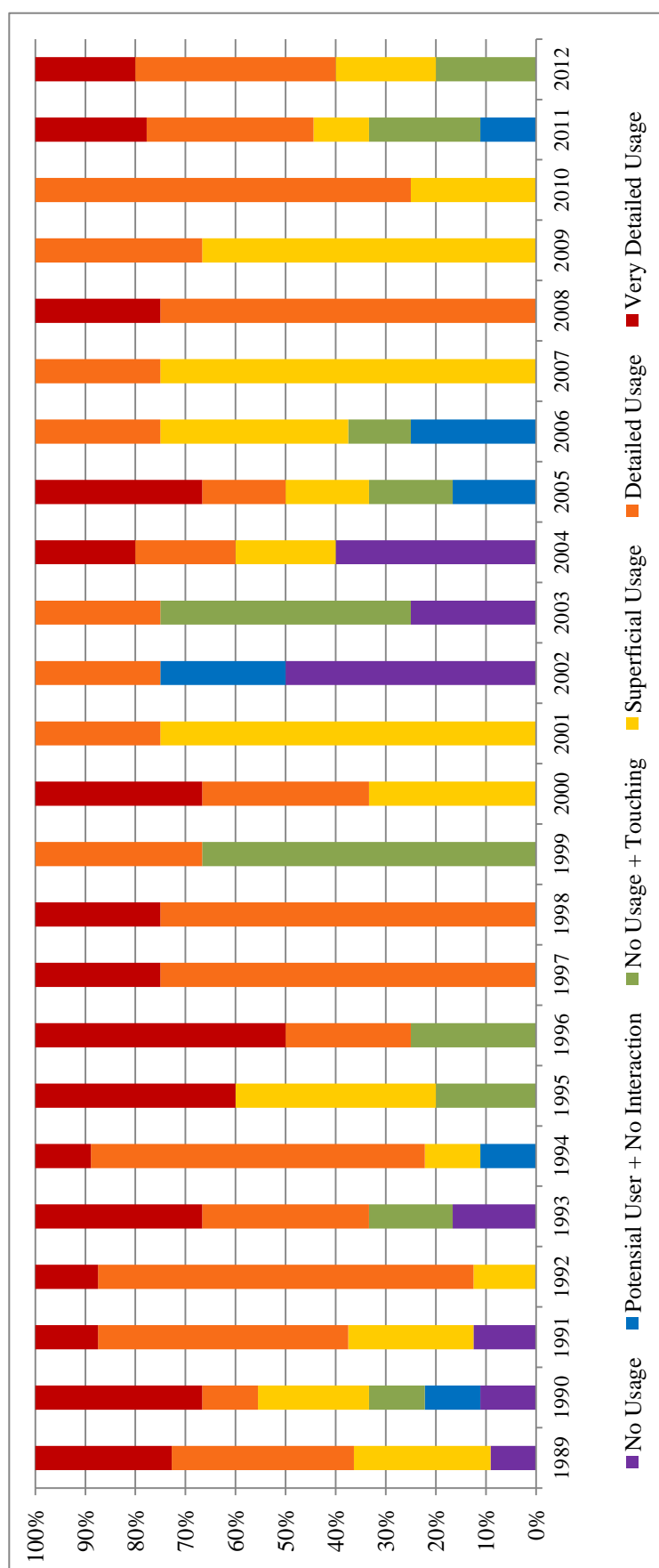


Figure F.2 Intensity of usage (merged into 6 categories) according to years

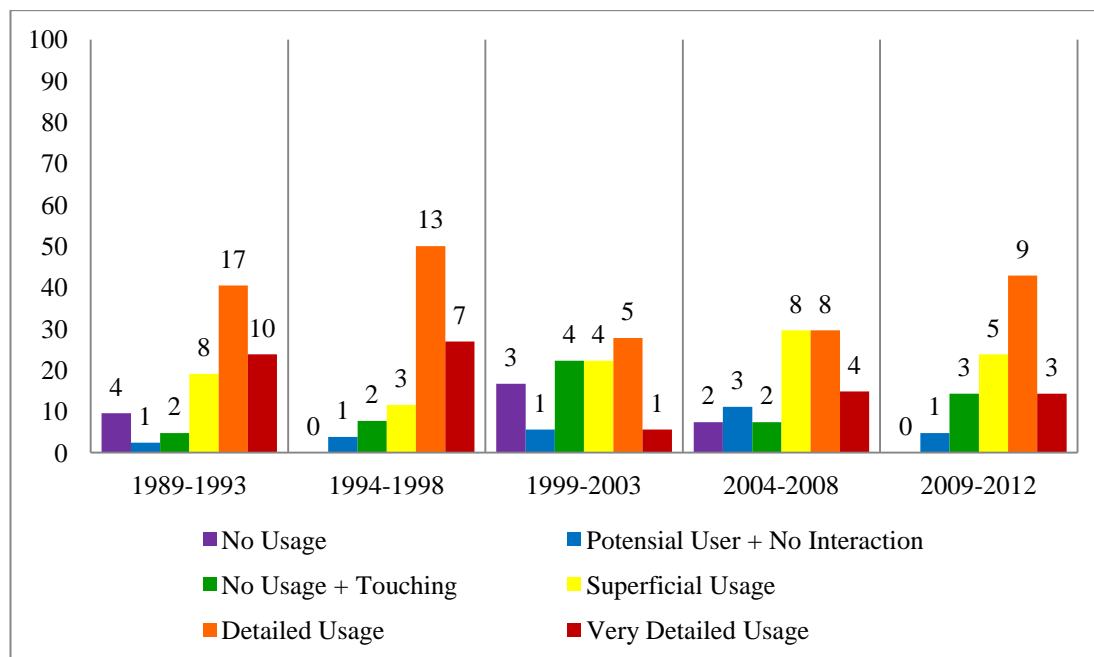


Figure F.3 Intensity of usage (merged into 6 categories) according to 5 year time periods⁴⁵

⁴⁵ The last time period is four years long

APPENDIX G

VIDEO DATA OF THE COMMERCIALS IN THE SAMPLE (AVAILABLE IN THE COMPACT DISC)

CURRICULUM VITAE

PERSONAL INFORMATION

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EDUCATION

Degree	Institution	Year of Graduation
MSc	Mimar Sinan Fine Arts University, Industrial Design	2008
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WORK EXPERIENCE

Year	Place	Enrollment
2012-Present	Bahçeşehir University, Department of Industrial Design	Research Assistant
2009-2011	METU, Department of Industrial Design	Research Assistant

FOREIGN LANGUAGES

Advanced English

PUBLICATIONS

Dimli Oraklıbel, R. (2015). Tracking cultural myths in Anadol commercials. Proceedings from *International Semiotics Conference Semiotics of Cultural Heritages: From Authenticity to Informatics*. İstanbul University, İstanbul, Turkey. (in press)

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Akar, E., Turhan, S., Özgen, D., Coşkun, A., & Oraklıbel, R. D. (2012). Online studio in the industrial design education: The implications of kibis as the organizational communication and knowledge management system, *Procedia - Social and Behavioral Sciences*, 47, pp. 771-775, ISSN 1877-0428, <http://www.sciencedirect.com/science/article/pii/S1877042812024688>

Akar, E., Coşkun, A., Dimli Oraklıbel, R., & Turhan, S. (2011). ODTÜ Endüstri Ürünleri Tasarımı Bölümü'nde kurumsal iletişim ve bilgi yönetimi sistemi. In O. Bayrakçı, et. al. (Eds.), *Endüstride Tasarımda Eğitimde 40 Yıl Sempozyum Bildiri Kitabı*, pp. 41-50. İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi Yayınları. ISBN: 978-975-6264-57-7