

ADVERTISING AS IDEOLOGY: YOUTH LIFESTYLE AND CONSUMER
CULTURE IN TURKCELL'S GNCTRKCLL ADVERTISING CAMPAIGN

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ABSTRACT

ADVERTISING AS IDEOLOGY: YOUTH LIFESTYLE AND CONSUMER CULTURE IN TURKCELL’S GNCTRKCLL ADVERTISING CAMPAIGN

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The main purpose of this thesis is to delineate the role of advertisement campaigns of mobile operators, based on the strategy of marketing segmentation, in promoting and structuring the development of consumer culture in Turkey. Images of the youth, such as that provided by Turkcell advertisements show us a world where consumption has become a cultural dominant and where possession of goods and usage of services mediate social relations. In this context, this work investigates, with a narrow focus on the language of advertisement and its structures of meaning, the ideological aspects of consumption and betray how Turkcell advertising campaigns influence identity construction among the youth through creation of a lifestyle based on consumption.

Keywords: ideology, marketing segmentation, advertising, youth, lifestyle

ÖZ

İDEOLOJİ OLARAK REKLAM: TURKCELL'İN GNCTRKCLL REKLAM KAMPANYASINDA GENÇLİĞİN YAŞAM TARZI VE TÜKETİM KÜLTÜRÜ

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Bu tez çalışmasının ana maksadı, Türkiye’de faaliyet gösteren mobil operatörlerin, piyasada gençlik segmenti olarak tabir edilen kitleyi hedef alan reklam kampanyaları aracılığıyla tüketim olgusu etrafında şekillenen bir kültürel formun oluşumuna nasıl etki ettiğini, söylem düzeyinde incelemektir. Türkiye’nin en büyük mobil operatörü olan Turkcell’in reklamlarında karşımıza çıkan gençlik imajına bakılarak, firma tarafından hizmete sunulan ürünlerin ve servislerin kullanımının insan ilişkilerinin en temel düzenleyicilerinden bir tanesi olarak sunulduğu gözlemlenmiştir. Bu bağlamda, reklamın ideolojik boyutu ele alınmış ve Turkcell reklam kampanyalarının söz konusu gençlik imajının oluşumuna nasıl etki ettiği incelenmiştir.

Anahtar kelimeler: ideoloji, reklam, gençlik, yaşam tarzı, segmentasyon

In solidarity with Gezi Park protestors

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TABLE OF CONTENTS

PLAGIARISM.....	iii
ABSTRACT	iv
ÖZ	v
DEDICATION	vi
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	viii
LIST OF TABLES	x
LIST OF FIGURES	xi
CHAPTER	
1. INTRODUCTION	1
2. CRITICISM OF ADVERTISING	7
2.1 Advertising and Cultural Theory	9
2.2 Consumer Society	19
2.3 Mediation of Needs	22
2.4 Fetishism of Commodities	24
2.5 Marketing Segmentation	26
3. METHODOLOGY AND RESEARCH DESIGN	29
3.1 Collection of Data	29
3.2 Methods of Analysis	31
4. ANALYSIS OF GNCTRKCLL ADVERTISEMENTS	37
4.1 Brief Portrayal of Mobile Communication Market.....	37
4.2 Analysis of Gnctrkcll Advertisements	42
4.2.1 Magical Fetishism I.....	43
4.2.1.1 AD #1: Cinema-McDonald's	44
4.2.1.2 AD #2: Gnctrkcll Manifesto	47
4.2.1.3 AD #3: GençPlus plan – Youngsters Parade.....	49
4.2.1.4 AD #4: Persuade a celebrity – McDonald's.....	52
4.2.1.5 AD #5: Has anyone asked you?	55

4.2.1.6 AD #6: Youngsters choose...McDonald's	57
4.2.1.7 AD #7: Gnctrkcll Shopping Representative	59
4.2.1.8 AD #8: Gnctrkcll Business Representative	61
4.2.1.9 AD #9: Gnctrkcll Organization Representative.....	63
4.2.2 Magical Fetishism II.....	66
4.2.2.1 AD #12: Pepsi Couple	66
4.2.2.2 AD #11: Things to do while you are young: Rule98.....	69
4.2.2.3 AD #12: Official sponsor of summer holidays.....	72
4.2.2.4 AD #13: Gencaver	74
4.2.2.5 AD #14: I made it!	77
4.2.3 The Lifestyle Format	79
4.2.3.1 AD #15: When the nights are ours	80
4.2.3.2 AD #16: Gnctrkcll makes it happen I.....	82
4.2.3.3 AD #17: Gnctrkcll makes it happen II.....	84
4.2.3.4 AD #18: Is there a place you know?	87
4.2.3.5 AD #19: We now have a Gnctrkcll	90
4.2.3.6 AD #20: Yours, mine, ours	93
4.3 Research Findings	97
4.3.1 Person Code.....	98
4.3.2 Dominant Social Grouping	99
4.3.3 Interpersonal Relations	100
4.3.4 Values	101
4.3.5 Activities.....	102
4.3.6 Other Sectors Promoted	103
4.3.7 Rhetorical Form.....	104
4.3.8 Style	105
4.3.9 Lifestyle	105
5. CONCLUSION	107
REFERENCES	110
APPENDIX	114

LIST OF TABLES

TABLES

Table 1 Ad groups based on types of fetishism	43
Table 2 Person code presented in each ad.....	99
Table 3 Dominant Social Grouping presented in each ad.....	99
Table 4 Interpersonal relations presented in each ad	101
Table 5 Values presented in each ad	102
Table 6 Activities presented in each ad	103
Table 7 Other sectors promoted in each ad	104
Table 8 Rhetorical form of each ad.....	104
Table 9 Style of each ad	105
Table 10 Lifestlye preseted in each ad.....	106

LIST OF FIGURES

FIGURES

Figure 1 Representatives of Gnctrkcll	41
Figure 2 Gencaver is here for you!	41
Figure 3 Cinema - McDonald's	45
Figure 4 Gnctrkcll Manifesto	47
Figure 5 GençPlus plan – Youngsters Parade	50
Figure 6 Things to do while you are young: Persuade a celebrity	53
Figure 7 Has anyone asked you?	56
Figure 8 Youngsters choose McDonald's	58
Figure 9 Gnctrkcll Shopping Representative.....	60
Figure 10 Gnctrkcll Business Representative.....	62
Figure 11 Gnctrkcll Organization Representative	64
Figure 12 Gnctrkcll – Pepsi Couple	67
Figure 13 Things to do while you are young: Craziest joke.....	70
Figure 14 Summer Holidays.....	73
Figure 15 Gencaver	75
Figure 16 I made it!	78
Figure 17 When the nights are ours.....	80
Figure 18 Youngsters choose, Gnctrkcll makes it happen – AD I	83
Figure 19 Youngsters choose, Gnctrkcll makes it happen – AD II.....	85
Figure 20 Is there a place you know?	88
Figure 21 We now have a Gnctrkcll	91
Figure 22 Yours, mine, ours	94

CHAPTER 1

INTRODUCTION

Advertisements stand amongst the most influential cultural factors in structuring and influencing social life in contemporary society. They simultaneously find place not only on screens and papers but also on roads, sidewalks, walls and even human bodies. As, Qualter points out, advertising is totally integrated with the rest of the cultural apparatus of our society, just like films, books, television, talk shows, hotel lobby furnishings and all other cultural elements that set standards and create common assumptions about how people live and should live (1991, p.66). In a similar vein, Raymond Williams states that “advertising is also, in a sense, the official art of modern capitalist society” (1980, p.184). The ubiquity of advertisements within various means of mass communication makes it hard to mark off a sharp-cut domain within they operate. Since their existence is not firmly bound to any specific medium, it could be argued that advertisements have a privileged position with regard to other forms of communication.

Discussions over the power and function of advertising hold a substantial place among the main issues in the academic field of media and cultural studies. Over the last few decades, the strengthening financial links amid mass media and advertising institutions caused a synchronous ascension in the significance and quantity of research in the field. By all means, measuring the influence of advertisements on cultural, social and political life of societies and the effects of commercial media on current social formations is both expressive and necessary. However, as argued in many of the previous works in the field, for conceiving the complex nexus between ideology and advertisement, the language of advertisement shall initially be analyzed in-depth within its own structures of meaning.

In the literature of advertising research, the economic dimension of the phenomenon, deservedly and appropriately, comes to the fore. However, starting from 1970s and

1980s, it is possible to observe a paradigm shift where advertisements, in addition to their economic character, started being considered as cultural materials and ideological apparatuses. It is needless to say that its major function is to sell things to people through providing certain information about products and services. However, after that being said, it has another function that is by no means secondary. Advertising discourses i.e. advertising language create structures of meaning. As Sut Jhally states, “this discourse concerns a seemingly universal relationship: that between people and objects” (1987, p.2). In order to sell things, advertisements not only depend upon inherent qualities of the promoted goods and services but also constitute a symbolic relationship between people and products. “If goods have a symbolic aspect it is largely because advertising gives them one. They plainly do not spring from the factory fully processed of their ability to communicate. It is advertising that enables them to assume this ability” (McCracken and Pollay, 1981, p.2).

The symbolic constitution of meaning or, in more basic terms, the information that the adverts provide are, to a large extent, divorced from information about the social relations of the production of goods (such as the way it is produced and who produced it). In fact, the information offered by the ads are mostly about “uses” of the products, various consequences of the uses of products and how much one has to pay for them. In this sense, commercials oversimplify information about goods by mystifying the material conditions under which they are produced. For doing so, adverts rather radically refer to people only as consumers and products only as things which they get into relation in the process of consumption. In this very frame, “advertisements rather provide a structure of which is capable of transforming the language of objects to that of people, and vice versa” (Williamson, 1978, p.12). This proposition has been propounded in a wide range of works analyzing the phenomenon of advertising, most notably of Raymond Williams, Judith Williamson and Sut Jhally.

Particularly in the last few decades, along with the advancing internet and computing technologies, it could be observed that usage of mobile communication products and services remarkably increased and became a widespread element of everyday lives of

people all around the world. During 1980s, computer technologies were symbols of modernity and the future. Throughout the 1990s, these symbols were replaced with mobile communication devices and the internet (Bali, 2009, p. 175). Today, keeping up with mobile communication technologies, enjoying social networking and being permanently in touch with the online community has become a major part of contemporary culture. Along with other means of communication, the mobile communication platforms constantly spread among societies all around world and constitute a significant portion of the tools people use in everyday life.

The cultural role that advertising plays in the process of integrating new communication technologies to people's lives is well worth of attention since the emergence of new products in the marketplace increases advertisements' sphere of influence. This indicates a further point to be considered about advertising artifacts. Raymond Williams states that "Any changing technology - the changing 'forces of production' - requires new economic structures and ultimately new property relations and new institutions for its full development" (1968, p.42). For these institutions to sustain economic growth and for the continuity of capital accumulation, the products fabricated through new technological capabilities shall be integrated to the society. In other words, it must be sold in the marketplace and used in a widespread manner. At this point, another important function of advertising comes into the picture that is to bring forth new needs to the society. In order to sustain the continuity of capital accumulation, as Galbraith writes, the precondition is to ensure higher levels of production as well as higher levels of want creation (1974, p. 153). In this frame, advertising is considered to be the main instrument used by manufacturers to constitute an adequate market for their products (Jhally, 1987, p.3).

It is often stated that, since the early phases of capitalism, advertising is the major form of mass communication used by manufacturers for introducing and promoting their products in a homogeneous marketplace. In the contemporary world, however, along with changes in the production and marketing strategies, the role and form of advertising in the aforesaid processes has changed and strengthened with the inclusion

of the strategy of segmentation and lifestyle targeting in the marketing structure. This study argues that advertisements, along with the marketing strategy of segmentation, play a significant role in articulating lifestyle orientations by embodying individuals as active participants in defining and maintaining lifestyle constructions offered by the mediated marketplace (Leiss et. al., 1988, p.267). Marketing segmentation could basically be described as a strategy of marketers and advertisers that concentrates on reaching a specific group of consumers in a demassified marketplace. In other words, it is a way of constructing a “homogeneous” market out of a heterogeneous marketplace. Through a monitoring process of the consumer market, marketing researchers gather information about people’s occupations, opinions, interests, activities, feelings, needs, beliefs as well as their income, age and places they live. The market segments determined by the manufacturers and marketers are employed by advertisers to match audiences. This constitutes a more reliable way of reaching consumers by concentrating on a specific market rather than a mass market.

In this context, this study proposes that the novelty of mobile communication technologies and its common use in the Turkish society makes mobile operator advertising campaigns a convenient field of research. Although there are various “demassified” or “homogeneous” markets or segments of consumers targeted in the mobile telephony market, the youth has strikingly become a major currency of the advertisement campaigns of mobile operators in Turkey. In this sense, mobile network operator advertisements constitutes an eligible field of research for a study concerned with revealing ideological aspects of consumption through examining advertisements. A glance over the youth campaigns of the concerned sector shall give an expository answer to the significance of conducting a research in this field.

Turkcell, the largest mobile operator of Turkey, describes its famous youth campaign called Gnctrkcell, with its over six million subscriber base, as the largest youth club in Turkey. Apart from mobile communication services specifically designed based on the characteristics of the youth market, Gnctrkcell collaborates with over 600 companies from various sectors, including fast-food, clothing, entertainment, technology etc. In

relation to that, Gnctrkcell advertisements do not only promote telecommunication and mobile internet services but also, towards triggering consumption that range on an intersectoral latitude, promote a youth lifestyle that is knitted with a chain of consumption practices.

The youth constitutes a highly crowded, flexible and, most importantly, a considerably heterogeneous fragment of the population. They belong to different social classes, live in different territories, come from families with unequal income levels, have inordinate participation rates in education and, perhaps most importantly, they situate in dissimilar positions in the relations of production. We may count and highlight additional realms of dissimilarities that is possible to observe among the Turkish youth. However, it is possible to state that, in the Gnctrkcell advertisements, the semblance of the youth population gains a homogeneous character. This work suggests that this homogeneous semblance is ideologically loaded. In this respect, it aims, regarding parameters used to delineate youth lifestyle and methods used in advertisements, analyzing how, in what ways and to what extent these advertisements overlay social inequalities that exist among the youth. On that score, it seems reasonable to postulate that there is an observable distinction between semblance and essence i.e. real social relations. However, one must keep in mind that appearance is not an illusion but a dimension of reality, the form in which essence shows itself (Jhally, 1987, p. 28).

In this frame, the major task of this work is to analyze the codes of the Gnctrkcell advertisements by instrumenting theoretical and empirical lines of inquiry. The scope of the sampling coverage has been limited to the advertisements of the Gnctrkcell campaign regarding Turkcell's immense customer base, its dominance in the mobile communication sector in terms of market share and the long-standing past of the concerned campaign. The method of analysis used to study advertising codes is composed of three interrelated stages. In the first stage, visual and textual transcriptions of the ads are set forth. The second stage mainly deals with a group of analytical categories that operationalizes the concept of commodity fetishism for comprehending different types of relationships amongst people and objects presented in the advertisements. The third layer of analysis focuses on revealing how the Gnctrkcell

advertisements give a particular cultural frame to promoted goods and services regarding a particular audience.

Analyzing the advertisements based on the codes of audience and codes of fetishism is considered as an appropriate way of examining them in relation with the marketing strategy of segmentation. By doing so, it will be possible to reach suggestive findings for comprehending how advertisements provide a meaning system that potentially influences the ways in which people perceive and make sense of their own social lives based on consumption of manufactured goods and services. As Judith Williamson puts forth, “the real distinctions between people are created by their role in the process of production, as workers, it is the products of their own that are used in the false categories invoked by advertising, to obscure the real structure of society by replacing class with distinctions made by consumption of particular goods” (1978, p. 13). On that score, this work argues that advertising is an ideological apparatus in the sense that it reproduces existing class relations.

This research consists of 5 main chapters, including the introductory section. Chapter 2 includes a theoretical framework and literature review concerning various theoretical accounts of advertising, ideology and consumer society. Chapter 3 basically presents major data sources, the process of determining the research universe and the analytical methods used for analyzing the adverts that are dealt within this work. Chapter 4 is reserved for detailed transcriptions and in-depth analyses of advertisements. Chapter 4 is of primary importance since it demonstrates, through the analyses of Gnctrkcll adverts, how theoretical discussions presented in Chapter 2 relate to the selected research material. Finally, Chapter 5 includes a summary of the research findings and offers a brief discussion on their implications.

CHAPTER 2

CRITICISM OF ADVERTISING

The question of where to start a political analysis is of vital importance in social sciences. Therefore, at the very beginning of this chapter, a brief, yet plausible answer to that major issue shall be given. Raymond Williams, Stuart Hall and Edward Thompson, along with other notable representatives of the New Left, in their highly valuable text called “May Day Manifesto” (published in May 1967)¹, attempted to construct a common socialist ground for academics, writers and activists mainly expressing a comprehensive criticism concerning the realm of culture in modern capitalist societies, including advertising.

The May Day Manifesto, that has provided a convenient starting point for this work, stresses that the key to all political analyses is always where it starts. This is something far more beyond a tautology or a pure manipulation of thoughts through words. It is clearly a critique of orthodox discussions that seem to dominate the academic fields of social sciences. This claim, of course, needs further clarification. As uttered in the May Day Manifesto, to be interested in politics is to be interested in them in certain ways, e.g. in such ways we are used to see in the news. For instance, journalists may discuss Turkey’s economic growth by looking at certain statistics of improvement and progress. These statistics usually become the basis of the mainstream political rhetoric that presents itself by saying ‘we speak based on documented facts’. However, those statistical information that are considered to be neutral data, while showing national income and total amount of production, may not show how income is distributed and may not show whether the quality of production meets the relatively urgent needs of society. This has been further criticized in the May Day Manifesto as follows: “What looks like a neutral analysis has in fact been prejudiced by a political assumption: that

¹ The May Day Manifesto was first published in 1967. However, another version was released in 1968 with Raymond Williams as its editor. The version referred in this thesis work is the second edition.

we are all in the same situation, and have an equal stake and interest in it” (Williams, 1968, p.5). Another example to this could be given by looking at the mainstream ways of comprehending the relation between advertisements and market economy. Through the notion of consumer sovereignty, the orthodox approaches lay stress on the power of consumers in determining what goods and services are produced in the marketplace. They also suggest that rational consumers, rather than producers, are better judges of what best suits their needs and, accordingly, the success of producers highly depend on their capability to monitor and meet the needs of consumers on a competitive market environment. In parallel with that, they also suggest, advertisements provide a bridge of information between producers and consumers. The information provided by advertisers are then evaluated by consumers and, as a result, they make purchasing decisions based on whatever they need or want. However, such approaches leave some crucial questions unanswered. For instance, why would advertisements be needed in a marketplace where production directly meets the already existing needs of a society? We may longer a list of similar complications regarding the concern of finding from where to start a political analysis. There is a simple answer to that concern in the May Day Manifesto. It says:

To be interested in politics is to be interested in these things and in these ways. It is often difficult to see how things might be otherwise, how you could start differently. This is how a particular culture imposes its orthodoxy, in a way before any of the detailed arguments start. You may go on to differ, at this or that point, but if you accept those starting points, there are certain things you can never find time to say, or say reasonably and relevantly (Williams, 1968, p.6).

The vision put forth in the May Day Manifesto do not only propose a shift of emphasis in political analyses but also aims offering findings that may contribute to a wider analysis and criticism of what is called global capitalism. In the May Day Manifesto, modern advertising, as an institution, is considered as a means of organizing and directing a consuming public.

What is present throughout advertisements is an offering of meaning and value in terms of consumers. Success, health and attractiveness are

presented consistently as the possession - often the competitive possession - of things. It is not that this is an undesirable materialism; it is in important ways not materialist enough. The need for commodities (and indeed for accurate information about them, which advertising does not provide) is an obvious and welcome part of the development of a modern society. What advertising does is to bind the commodity to other and irrelevant values, and so to attach human need to particular and convenient versions of individual behavior and responsibility (1968, p.36).

The passage taken from the May Day Manifesto is particularly important in the sense that it criticizes the aforesaid orthodox approaches to the marketplace and paves the way for us to pose critical questions about commercials. In a similar vein, this chapter will be concerned with presenting a theoretical framework through which it would be possible to examine the type of information provided by the advertisements, disclose how meaning is created through them and scrutinize the ways in which human needs and values are attached to consumption of commodities. In addition to that, this chapter focuses on discussions over consumer society and the ideological role that advertisements play in the realm of culture.

2.1 Advertising and Cultural Theory

In cultural theory, the critique of advertising situates in a broader query concerning the interrelation of society, economy, culture and politics. While a comprehensive overview of the place of advertising in the literature of cultural theory remains beyond the scope of this thesis, it would be worthwhile to refer to some key Marxist figures whose works could provide a sufficient theoretical framework for an examination of the phenomenon of advertising and its relation to the realm of culture. Among criticisms of advertising, scholars from the Marxist line of thought prominently stand as vigorous figures. Although Marx's major concern has never been to specifically formulate a theory of culture, his philosophy paved the way for formulating discussions on how the realm of culture could be related to the economic and social structure of societies operating within a capitalist mode of production. The Marxist model of analysis based on the spatial metaphor of structure-superstructure had been criticized on various accounts but especially for its particular emphasis on the role of relations of

production in the formation process of the superstructure which includes the entire realm of culture. The classical Marxist model of analysis based on the theoretical distinction of structure (base) and superstructure has been a major source of influence and development of what is called the 'Western Marxism' which had not rejected the immense effect of economic organization on superstructure but recognized the complexity of culture and its relatively autonomous character. (Murdock, 1978).

Throughout the 1950s until 1970s the Frankfurt School pioneered Marxist thought and paid a special attention to what they call the culture industry. For them, capitalism had totalitarian tendencies. It was argued that the relations of production under capitalism had an inclination towards monopolization through means of technology which it applied to both production and social organization (Sinclair, 1987, p. 36). Their main focus was on the issue of cultural standardization that formed a society consisting of mass markets. Adorno and Horkheimer believed that culture infected everything with sameness and standardized individuals (1991, p. 94). They have declined using the term "mass culture" since it may be associated with a culture that spontaneously arises from masses themselves.

If one gave a way to need to place the system of the culture industry in a wide, world-historical perspective, it would have to be defined as the systematic exploitation of ancient fissure between men and their culture. The dual nature of progress, which always developed the potential of freedom simultaneously with the reality of oppression, gave rise to a situation where peoples were more and more inducted into the control of nature and social organization, but grew at the same time, owing to the compulsion under which culture placed them, incapable of understanding in what way culture went beyond such integration (Adorno, 2005, p. 146).

It is claimed that through the culture industry something is provided to everyone and no one has a chance to escape from it. The consumers are seen not as subjects but as objects in the production cycle. The structure produces a certain form of consciousness that is rooted in market mentality. The products of the culture industry do not have a commodity character besides its other characters but is a commodity. The culture industry does not only produce goods but also a status or reputation. So the goods

produced by the concentric structure of the media and advertisement industries are advertising themselves. The products address individuals however; the concerned individual is an illusion according to Adorno since it is a socially and industrially produced mass of individuals. “Each human being has been endowed with a self of his or her own, different from all the others, so that it could all the more surely be made the same” (Adorno & Horkheimer, 1994, p.9)

Adorno and Horkheimer state that culture now impresses the same stamp of everything. Culture is described as a false identity of the general and the particular. Films, radio and magazines make up a system which is uniform as a whole and in every part. In the existing system, they do not need to pretend to be art anymore. Culture is delineated in technical terms and consumers’ needs are claimed to be the actual motivation of production. These technical terms imply a technological rationale which is the rationale of domination itself. It is underlined that the culture industry is a part of a whole, a whole that form a unity with various sectors. The concerned unity advances itself by economic and managerial concentration.

The notion of the culture industry, however, was not the only Marxist approach in recent history. Raymond Williams, for instance, asserted that “There are in fact no masses; there are only ways of seeing people as masses” (1963, p. 289). This could be read as a critique of Marxist circles that are often considered as pessimistic and conservative. From the culturalist Marxist perspective, the interplay of ideology, power and culture are considered as a dynamic process. In this respect, culturalists state that people do not have a monotype position in society and thus, they have different ways of perceiving media messages (codes); they have different ways of reacting to dominant commercial forces on the basis of their differing characteristics. Stuart Hall states that if a dominant ‘code’ does not suit a certain audience’s experience of social reality, it could be opposed or negotiated by them. This way, Hall lays stress on the audience’s capacity to generate alternative meanings in accordance with their own social experience (1973, p. 24). The culturalists do not totally reject the power and effects of commercial forces on society. However, they do not see these mechanisms as

permanently controlling or manipulating masses but rather consider communication as a process by which certain comprehensions of reality attain dominance in a society. The strength of the culturalist perspective seems to be its thought provoking approach it brings to people who try to interpret, challenge and resist dominant economic and cultural forces. Sinclair describes the advantages of culturalist approaches as follows:

Further, the rejection of the notion of masses allows us to see how culture is differentiated in accordance with the lived realities of gender, generation, class, ethnicity, race, even if these differences also have become the basis upon which media and products are directed at markets. Above all, the notion of hegemony encourages the view that domination of culture by the present vested interests is not a necessary, total and permanent condition, but historically changeable, an unstable equilibrium...more or less open, more or less contained, more or less oppositional (Sinclair, 1987, p. 37).

The culturalist perspective in Cultural Studies was put into shades through a paradigm shift that emerged in the 1970s. Stuart Hall states that arrival of structuralisms in the intellectual scene had significantly effected cultural theory. It was assumed that the culturalist paradigm had no direct reference to the concept of ideology. The Marxist structuralist approaches have been largely articulated around the concept of ideology, exclusively around the impact of Louis Althusser (Hall, 1980, p. 64).

The description or definition of *ideology* seems to be a complex venture that somehow and/or to some extent falls into shape by the aspirant's own political outlook. There have been considerable attempts to define it but, as Eagleton underlines, none of these were enough to lay out a single adequate definition. The severity of the task starts at the very beginning while determining a line of policy on the issue. To be more precise, the line of policy or attitudes towards the term is based on either negative or "neutral" approaches. Thus, it seems appropriate to make a distinction, as Althusser signifies, between describing a specific ideology and ideology in general.

The distinction that we have made above shall also be applied to all criticisms on the definitions of ideology. In other words, it seems false to make a general criticism of the definitions since, as Williams states, they are not built on the same ground. For this

reason, I see it more reasonable to criticize the approaches that define ideology within the context of the current political formation that we may roughly define as the capitalist society. Marxist approaches have a negative intonation and an inclination towards confining the definition of ideology to the dominant forms of social thoughts by using the infrastructure (productive forces and production relations) - superstructure model (politico-legal instruments and ideology). These interpretations of ideology simply state that ideology is an instrument of the dominant class that helps keeping the dominated under their control by creating a false consciousness. This description may be substantially efficient for defining the role of ideology in the bourgeois society. However, be critical or not, there shall be a broader explanation or a more inclusive definition of the concept since, like all other approaches, the traditional Marxists understanding of ideology is not false but seems incomplete.

Althusser (1976) states that the incompleteness of the concerned approaches is based on the spatial metaphor of infrastructure-superstructure (this model prioritizes or centralizes the role of the infrastructure). It is evident that Althusser was immensely influenced by the Italian philosopher Antonio Gramsci, who claimed that classical Marxist tradition is an inadequate approach to analyze forms of political power, the concrete relations between social classes and political representation and the cultural and ideological forms although it has serious appraisals about capitalist development and about connections between economic crisis and political transformation (Gramsci, 1985, p. 189). Althusser, similar to Gramsci, aimed improving Marx's base/superstructure model for analyzing how capitalist economy could create a culture in favor of its own structure. Althusser lays more stress on how capitalist system organizes society to secure the reproduction of itself. In this vein, he writes:

Every social formation arises from a dominant mode of production I can say that the process of production sets to work the existing productive forces in and under definite relations of production. It follows that, in order to exist, every social formation must reproduce the conditions of its production at the same time as it produce, and in order to be able to produce. It must therefore produce: the productive forces and the existing relations of production (Althusser, 1976, p. 2).

The major concept that Althusser uses for interpreting how a social formation reproduces itself is the concept of ideology. Althusser, in his *On Ideology*, puts forth three main theses for defining ideology: 1) ideology represents the imaginary relationship of individuals to their real conditions of existence 2) Ideology has a material existence 3) Ideology interpellates individuals as subjects. Althusser seems to make a great contribution on debates concerning the phenomenon of ideology by explaining how it is reproduced by the Ideological State Apparatuses (ISAs include religious, legal and educational institutions, family, political parties, media institutions, arts etc.) and Repressive State Apparatuses (RSAs include government, army, police, courts, prisons etc.). Perhaps this explains his second thesis that claims ideology has a material existence. It is a phenomenon that exists with real institutions and real persons. However, Althusser takes it further and states that those real persons are always subject to and subjects of ideology.

To speak in a Marxist language, if it is true that the representation of the real conditions of existence of the individuals occupying the posts of agents of production, exploitation, repression, ideologization and scientific practice, does in the last analysis arise from the relations of production, and from relations deriving from the relations of production, we can say the following: all ideology represents in its necessarily imaginary distortion not the existing relations of production, but above all the (imaginary) relationship of individuals to the relations of production and the relations that derive from them. What is represented in ideology is therefore not the system of the real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations in which they live (Althusser, 1976, p. 39).

To this, Althusser adds further explanation:

The category of the subject is constitutive of all ideology, but at the same time. The category of the subject is only constitutive of all ideology insofar as all ideology has the function (which defines it) of 'constituting' concrete individuals as subjects. In the interaction of this double constitution exists the functioning of all ideology, ideology being nothing but its functioning in the material forms of existence of that functioning (Althusser, 1976, p. 45).

In this context, unlike the culturalist paradigm that interprets the realm of culture as a dynamic and historically changing process where there is a challenge between dominant and subordinate classes, Althusser shrinks the space of contest among unequal classes and considers ideology and ideological apparatuses as the only source of cultural activity that exists in society which would lead us to a conclusion that it is impossible to break down the domination of the State Apparatus and its ruling class. Althusser, nevertheless, considers the realm of culture as relatively autonomous and economy can assert its influence only on the last instance. The Althusserian conception of ideology is mainly criticized for its view of society as powerless and defenseless against the ruling order which he assumes to be total and permanent. (Sinclair, 1987, p.42). There have been other structuralist attempts that, unlike Althusser, aims forming an alliance between the method of ideology and semiology to analyze mass mediated cultural artifacts. They have argued that “ideological phenomenon such as media and advertising must be analyzed at their own level with particular attention paid to the material practices of meaning production and to how ideological representations put subjects into their places” (Sinclair, 1987, p.43). Stuart Hall considers them as the hard-won middle ground that abandoned the idealist and materialist extremes. For Hall, the Marxist structuralist approaches are highly indebted to Levi-Strauss who appropriated the linguistic paradigm for constructing a ‘human sciences of culture’ (1980, p. 64).

In this context, there have been semiological approaches attempting to interpret advertisements by looking at how meanings are created. The semiological approaches considers culture as a ‘science of signs’. This thought is based on the assumption that in order for persons to perceive a world and make it intelligible classificatory systems such as language is required (Sinclair, 1987, p.44). Considering linguistic methods as a model of analysis for all sorts of cultural discourses, the semiological approaches seek answers to how meaning is socially created. Grossberg notes that ideology is “the power of a particular system to represent its own meanings as a direct reflection of the real, to produce its own meanings of experience” (1984, p. 409). Roland Barthes stands as a critical figure among semiotic analysts who focused on mythological discourses

of the capitalist society. Alongside various forms of cultural discourses, Barthes (1973) interpreted advertisements, as a purposeful form of signification that engenders fetishism of commodities.

For Roland Barthes in *Mythologies* (1973), the denotative level is the level of language while connotative level is the level of myth. The concept that unifies the different elements of the process of meaning construction is that of code. A code is the store of experience upon which both the advertiser and audience draw in their participation in the construction of commodity meaning (Jhally, 1987, p. 140).

The semiological structuralism paradigm analyzes cultural texts by looking at two different levels of meaning in advertisements. In the first level, there is the denotative meaning where a literal image is naturalized. Whereas on the second level, an ideological meaning is connoted. It is assumed that the audience is directed to take ideological meaning since others are being shut out by the particular arrangement of objects and anchorage of the literal image by sales messages. In this sense, the semiological approaches lay stress on how human subjects are operating in a linguistic order and how the meaning creation process through cultural texts are formed in relation with that linguistic order

In this view then, it was only ever relations of signifiers within texts which could produce meaning. Readers could not take their own meanings in accordance with how the text fitted their cultural experience because the very notion of a coherent consciousness based on individual was imaginary, an illusion produced by language in all texts, and the basis of all ideology (Sinclair, 1987, p. 47).

Most of these structuralist approaches are based on Marxian criticism of contemporary capitalist culture. However, there are also semiological approaches that has no explicit reference to Marxist frameworks. For instance, Varda Leymore's *Hidden Myth* is a clear example of this. The method in her work is mainly built on Levi-Strauss's analysis of language. In order to trace meaning in advertisements and their effectiveness, she particularly attempted to classify 'surface manifestations' into a system of binary oppositions. Leymore believed that it was these binary oppositions that created

meaning in consumer minds. To clarify, the products presented in the advertisements, Leymore states, are matched with favorable concepts in the consumer mind (such as good rather than evil, life rather than death and happiness rather than misery) and promises a resolution through the consumption of goods. Leymore notes that myths are not only a part of capitalist culture and it is hard to think of any society that exists without mythical characteristics. However, she also writes that capitalist culture has its own form of myth.

It is not very surprising that a society based on the economy of mass production and mass consumption will evolve its own myth in the form of the commercial. Like myth it touches upon every facet of life, and as a myth it makes use of the fabulous in its application to the mundane (Leymore, 1975, p. 6).

Decoding Advertisements (1978) by Judith Williamson, seem to represent the most detailed analysis of advertisements regarding the question of how audience derives meaning from commercial forms of communication. Drawing on semiology and Althusserian Marxism, as well as Levi-Strauss and Lacan, Williamson's work is well north of attention for understanding the ideological process in advertising. The main argument of her work, unlike many previous approaches, is that meaning is created through audiences rather than being directed at them by commercial messages. The process, for Williamson, has three major stages including transferring of meaning from one sign to another, active participation of audience in the transferring process and filling of the field of transaction by the audience.

Advertising seems to have a life of its own; it exists in and out of other media, and speaks to us in a language we can recognize but a voice we can never identify. This is because advertising has not 'subject'. Obviously people invent and produce adverts, but apart from the fact that they are unknown and faceless, the ad in any case does not claim to speak from them, it is not their speech. Thus there is a space, a gap left where the speaker should be; and one of the peculiar features of advertising is that we are drawn to fill that gap, so that we become both listener and speaker, subject and object (Williamson, 1978, p. 13).

Similar to Roland Barthes, Williamson stresses that advertisements appellate its audience as active receivers through certain signifiers that necessitates individuals to participate in the ad based on their cultural knowledge. Typically this is done through associations established by the adverts between products and 'referent systems' in a culture. She writes: "Things mean to us, and we give this meaning to the product, on the basis of an irrational mental leap invited by the form of advertisement" (1978, p. 43). Williamson concludes by noting that real differences between people, in our society, are created by their positions in the production process, whereas in the ads invoke certain false categories that obscures the actual structure of society by replacing class differences with consumption practices. The real differences, therefore, becomes invisible by the overlay formed on them through advertising. With an Althusserian notion of ideology, Williamson writes: "This overlay is ideology. Ideology is the meaning made necessary by the conditions of society while helping to perpetuate those conditions. We feel need to belong, to have a social 'place'; it can be hard to find. Instead, we are given an imaginary one" (1978, p. 13).

There is no doubt that Williamson made a great contribution to structuralism by benefiting from a wide range of theories and she remarkably puts them into practice through an analysis of over one hundred advertisements. However, as all works do, Williamson's work has some shortcomings. John Sinclair unfolds a major shortcoming of Williamson's decoding of advertisements. As we have seen earlier in this section, Williamson says signs in the ads address somebody. However, Sinclair writes: "she does not consider how various marketing strategies contrive to address not just anybody, but certain target groups which are selected out by the use of modes of address and discourses which they in particular can be expected to understand" (1987, p.51). Having briefly delineated Judith Williamson's *Decoding Advertisements*, it is clearly seen that discussing advertisements in an abstract way could have some critical shortcomings. An analysis of ads should consider how particular advertisements are located in cultural change and marketing strategies. In this vein, analysis of advertisements that will be seen in Chapter 4 are formulated in a way that avoids such abstract interpretations.

2.2 Consumer Society

In order to make a comprehensive discussion on the cult of consumerism, a brief description of the concept of consumer should be manifested. There are various definitions of the concept. On one hand, liberal approaches mostly state that they are rational human beings that are capable of making decisions on their own. On the other hand, critical approaches in cultural theory express the idea that consumers are, in one way or another, constructed within the realm of communication in a culture where they are subject to exploitation. It is clear that members of contemporary societies are described as consumers as often as they are called citizens. Many researchers state that the concept etymologically has negative references. “In the sixteenth and seventeenth centuries ‘to consume’ meant to waste, to squander, to use up, to destroy entirely, and especially to destroy, often with fearful consequences, what prudence would have preserved” (Qualter, 1991, p. 37). Raymond Williams (1980) designates the popularity of ‘consumer’ as a way of describing ordinary people living in modern capitalist societies. Williams also writes that ‘consumption’ is a very strange description of goods and services. For him, this strange metaphorical description coincides with a particular historical situation: modern capitalism. As a matter of fact, in a society where mass production occurs and whose members are notably described as consumers, people become channels, masses along which products flow and disappear (1980, p. 187). Drawing a distinction between ‘user’ and ‘consumer’ Williams underlines that culture in the modern world is being organized through commercial terminology and eventuates in terms of commercial profit. This occurs not only through the possession of manufactured goods that individuals use but through advertising’s immense influence on the realm of culture. For Williams, arguments stating that we are living in an extremely materialist society is not that valid. On the contrary, he writes, our society is not materialist enough due to the fact that the material objects being sold in the market is only a part of what shapes culture. If we were materialist enough i.e. if we were to possess and use manufactured goods based on the qualities of the objects, Williams states, advertising, in the modern sense, would be of an insane irrelevance for us (1980, p. 185). For instance, possession of a car would only be a means of

transportation rather than an indicator of social status. Williams states that the modern form of advertising, by magic, associates consumption with human desires to which it has no real reference. In other words, through the act of buying, people also achieve social respect, success, power and so on. Consumer practices, mainly the capacity to realize the act of buying, has become a major skill to succeed in socializing. When this magical phenomenon becomes a dominant cultural pattern, the question of consumer society or consumerism comes to light.

Although the concept of ‘consumerism’ is widely comprehended as a critique of a culture which devotes a privilege to acquisition and consumption of manufactured goods and services, there are alternative uses of the term. For instance, on one hand, economists lay stress on the concept of consumer sovereignty. “What inherited economic theory has to say about this is that the direction of growth of the economy is determined by the choices of consumers in the market place: the familiar notion of ‘consumer sovereignty’” (Williams, 1968, p.47). The notion of consumer sovereignty, along with advertising, is based on the assumption that sovereign consumers in the market have a ‘freedom of choice’ that, as a result, not only triggers competition among manufacturers to produce different and better products but also contributes to the growth of economy and hence to an expanded number of job opportunities. (Sinclair, 1987, p. 13). On the other hand, advertisers debate the issue from a perspective of consumer needs and motivations. In that sense, consumerism is equated with the advocacy or protection of consumer interests and described as a social movement in favor of buyers in relation to sellers (Qualter, 1991, p. 38). The notion of consumer society is pronounced after the WW2 in the United States of America. After the Great Depression, based on Keynesian economic policies (known as a middle way to free market with state support) and supported by Fordism (mass production in order to reduce costs and prices), consumers started being categorized and international advertising associations were formed. The fabrication of a consumer ideology, and the promotion of its materialistic values, were a logical response to the changing face of capitalism (Qualter, 1991, p. 37).

Advertising, perhaps, is one of the most important impulsive forces of the capitalist system both to advance and function in a harmonic manner with the market. Buyers, on the other hand, are the targets of advertising so that producers could gain and produce more. Consumerism, in turn, makes the system complete by making “the act of buying” a lifestyle. The new communication industries, in this developing economic atmosphere, function at two levels: first, mass communication gives space for information flow that is necessary for the system to operate. Elite press, publishing analysis of price and market parameters, becomes an important actor on the decision making process in the business world and turn out to be the main channels that advertisement is offered for consumers. Secondly, news and entertainment targeting the mass market has been industrialized by the media. Consumption and advertisement get into mutual interaction (Yavuz, 2007, p. 53).

Consuming or having material richness does not only mutually satisfy the “needs” of buyers and producers but also determines the social status of individuals based on the property they own. Cloths, cars, real properties, restaurants etc. from the consumers point of view does not only depend on their tastes but also on their willingness to be a part of a certain group or a class. “Capitalism asserts a democracy of things, a universal freedom of choice to participate in an open market, where the same goods and services are offered at the same price to everybody, regardless of class, creed, sex, race or education, and where buyers are free to choose among a vast array of products from competing suppliers” (Qualter, 1991, p. 52). After all, it seems evident that advertising does not only target selling goods, but also social values and ideals. “Freedom of choice, then, is seen as an ideology which works for the benefit of the dominant order, not its individual, ‘sovereign’ consumers” (Sinclair, 1987, p. 27). Through touching all facets of life, ads formulate a meaning for products. It is a kind of language that all individuals in the modern world are familiar with. How advertisements generate meanings will be the question of the following chapters.

2.3 Mediation of Needs

Among discussions on the social role of advertising, the issue of creation of needs and wants deserve a special note of caution. In the literature of advertising critique, there is a common distinction made between real/true and artificial/false needs of individuals. It could be argued that this contrast is deeply rooted in some sort of philosophical belief. As Qualter puts it, philosophers such as Plato, Marx and Marcuse contrasted true and false needs, claiming that people may not always be capable of comprehending what suits their real best interest (1991, p. 68). Apart from a couple of things that might be listed as basic natural needs for survival (e.g. food, clean water, shelter), it seems to be that any attempt to outline true or real human needs, either in contemporary capitalist societies or in earlier social formations that ceased to exist, would all end in a *cul-de-sac*. Thus, the discussion of false needs seems to be of a purely philosophical approach that may be seen as an irrelevant method to comprehend the issue from a socio-cultural perspective that is seized upon within this work. However, since this is a very common pattern of criticism of advertisements, it seems necessary to slightly engage in these debates to (re)formulate a more plausible way of understanding social and cultural needs in contemporary society and how these needs are related to advertising.

Terence Qualter notes that hostility to advertising is partly grounded on the belief that it ‘creates fancied’ wants at the expense of ‘real needs’ (1991, p. 68). However, Qualter also states that there is an undercurrent of hypocrisy in such indictments claiming that ads stimulate false wants. He writes “There is no need for advertising to persuade the hungry to buy food. In a world limited to needs the advertiser is unwanted” (1991, p. 69). In this sense, it could be said that advertisements operate in certain types of societies where people demand more than basic ‘needs’. Those who criticize advertising in such a manner assume a hierarchy of needs claiming that what ads put forth for persuading people are not appropriate to a presupposed set of priorities.

Sut Jhally defines advertising as a major weapon of manufacturers that is used for producing a suitable market for the consumption of their products. He claims that

advertising serves the needs of manufacturers rather than consumers and in this sense, ads work to create false needs in people (1987, p. 3). Stuart Ewen (1992), on the other hand, argues that advertisements in contemporary world, different from its earlier forms, focuses on a context where the relationship between people and products are emphasized rather than the qualities of the product itself.

There is, in fact, a more complex criticism regarding the issue of needs. By directly referring to Marx's *Economic and Philosophical Manuscripts*, Schudson states that the most alarming characteristic of capitalism is not its capability of creating artificial or false needs. For Marx, Schudson writes, "the terrible invention of capitalism is treating human beings as raw material or biological machines through the concept that there is such a thing as purely physical or biological need" (1984, p. 143). It could be argued that Marx's approach to the issue could put these discussions on a more steady ground. The major implication of this approach is that people's needs could be better comprehended when they are considered as always cultural, relative and social. According to Marx, throughout history, only capitalists dared to calculate the minimum amount it would take to keep workers alive, healthy enough to work in factories and to reproduce in families a new generation of workers (Schudson, 1984, p. 144). In this sense, it could be argued that issue of needs and their classification serves the reproduction of the production relations.

Kline and Leiss writes: "It is not that the world of true needs has been subordinated to the world false needs, but that the realm of needing has become a function of the field of communication" (1978, p. 18). In a similar way, our major concern will not be to discuss whether needs that advertisements create are true or false but to criticize the central position that advertisements take in communicating human needs. As Jhally states, the real ideological role of advertisements is not to create demand but it is to give us meaning. "That is why it is so powerful. If it is manipulative, it is manipulative with respect to a real need: our need to know the world and to make sense of it, our need to know ourselves" (1990, p.197).

2.4 Fetishism of Commodities

Commodity fetishism, originally formulated by Karl Marx, is a doctrine for analyzing the process through which social relations in capitalist societies are conceived as if they were natural. The stress laid on this concept is often criticized by those scholars who lay more stress on political economy. Yet, there is also an immense amount of scholarly work that consider the concept of fetishism as a foundational moment of Marxist thought (Harvey, 2010, p. 38). It nevertheless seems to be a concept that infiltrated, either explicitly or implicitly, to both Marx's texts (especially in the first two chapters of his *Capital*) and, in general, the Marxian approaches to culture. The concept of fetishism of commodities refers precisely to the relation between the use-value and exchange value products. In this respect, before proceeding with the relation between advertisement and commodity fetishism, it seems necessary to briefly refer to the connection between the two types of values.

In order to construct a critique of the political economy of bourgeois society, Marx starts by an analysis of the quark of capitalist production: the commodity. The production of commodities, perhaps, is not a new issue that came along with capitalist society. However, for Marx, its fabric and space in modern society seems to have distinguishable characteristics compared to earlier phases of history. A commodity, Marx states, is an external object that, through its qualities, satisfies human needs arising from the stomach or imagination (Marx, p.125). For an object to be considered as a commodity, it shall first be capable of satisfying the needs of other persons or it should be useful for others rather than being subject to direct consumption of the producer. The usefulness or the utility that an object furnishes gives the object its use-value and that only becomes a reality when it is used or consumed (Marx, p.126).

On the other hand, for an object to be granted as a commodity, it needs to have an exchange value. For Marx, exchange value seems to be the quantitative relation in which use-value of one kind is exchanged for the use-value of another kind. He stresses that exchange value is not an intrinsic character that a commodity may have since the commodity would have a use-value depending on the utility it supplies. For

commodities to be exchange, Marx claims, they must have a common point and it is obvious that commonness could not be their use-value. “Within the exchange relation, one use-value is worth just as much as another, provided only that it is present in the appropriate quantity” (Marx, p.127). The common point of commodities, according to Marx, is their property of being products of labor.

Marx signifies that, at a glance, the commodity seems to be a simple object but when analyzed closely, its mystery captures attention. “The mysterious character of the commodity-form consists...simply in the fact that commodity reflects the social characteristics of men’s own labor as objective characteristics of the products of labor themselves, as the socio-natural properties of things” (Harvey, 2010, p.39). When commodity is seen as use-value it definitely seems ordinary since it satisfies human needs of all sorts by men changing the properties of material derive from nature. We have seen that production of commodities is the creation of use-values for others and that production is a social process in which certain people produce commodities to give in exchange for other commodities. Marx states that when the concerned relation grows and becomes a general production form, the relation between the producer and the commodity becomes barely perceptible – it rather appears to be a relation of commodities themselves. Cohen writes:

Mystery arises not because there is a social form but because of the particular form it is...mystery arises because the social character of production is expressed only in exchange, not in production itself. The product lacks social form anterior to its manifestation as a commodity. The commodity form alone connects producing units in a market society (1978, p.119).

Jhally writes that, Marx by “distinguishing between appearance and essence, he thought that uncovering of the latter was the minimum necessary condition for any scientific work” (1987, p.28). Put another words, Marx suggests that objects appear to have an inherent value in them but, in essence, their value is produced by humans. This brings forth the discussion about the information that commodities bear and the access that people have to that information. In addition to that, it makes it pertinent to question

the type of information that advertisements provide. Jhally suggests that there has been an immense amount of work that seek measuring the amount of information contained in advertising. However, Jhally further states that “their ‘operationalization’ of what constitutes information has been rather narrow” (1987, p.24).

In this frame, it could be argued that the symbolic constitution of meaning or, in more basic terms, the information that the advertisements provide are, to a large extent, divorced from information about the social relations of the production of goods (such as the way it is produced and who produced it). In other words, commercials oversimplify information about goods by mystifying the material conditions under which they are produced. In fact, the information offered by the ads are mostly about “uses” of the products, various consequences of the uses of products and, perhaps, how much one has to pay for them. However, along with the changing strategies of manufacturers, the position of advertising in this process also evolve. The transformation of strategies of manufacturers and how the institution of advertising reinforce these changes will be the question of the next section.

2.5 Marketing Segmentation

It is often stated that, in the earlier phases of industrial societies, advertising was the major means of communication and announcement of novelties and certain products. However, today, advertising is not the only strategy of manufacturers to promote their products and giving product information is not the only strategy of advertisers. Stuart Ewen notes “... many corporations simultaneously employed a social scientific apparatus; for monitoring and analyzing mass psychology; for studying – among other things – the impact of images on the mind of the consumer” (1988, p. 47). Along with changes in the process of production, major strategy of manufacturers and advertisers has become what is termed as marketing segmentation. Sut Jhally, with reference to Wendell Smith, defines the concept as “viewing a heterogeneous market as a number of smaller homogeneous markets in response to differing product preferences among important market segments. Instead of trying to differentiate a brand from its

competitors for the entire market, segmentation concentrates on trying to reach a specific market within the mass market” (Jhally, 1987, p. 123).

Marketing segmentation is considered as one the most effective and influential concepts among business circles. Its major benefit for manufacturers and advertisers is that they get to reach a specific group of customers and deliver specific group of messages to them. This strategy is basically operated through monitoring consumers along their certain characteristics and translating these information to statistical data. Through that kind of analysis, manufacturers and advertisers obtain detailed information about their customers. There could be many ways of measuring and segmenting the market. The major focus of marketing researchers is to classify the customers mostly based on demographic and psychological characteristics. There are categories such as socio-economic status, personality, usage patterns, geographical location and brand loyalty (Jhally, 1987, p. 124). However, along with those descriptive categories, there is another major strategy that combines different types of categories which gives richer and multidimensional information about consumers in the market. This type of research could be termed as lifestyle researching. In order to have a clear comprehension of marketing segmentation, touching upon the issue of lifestyle seems of vital importance.

Life-style deals with behaviorally oriented facets of people as well as feelings, attitudes, and opinions. Life-style also resembles tougher-minded approaches in that it is amenable to quantification and large samples. Life-style also is designated to answer questions about people in terms of their activities, interests and opinions. It measures their activities in terms of how they spend their time in work and leisure; their interests in terms of what they place importance on in their immediate surroundings; their opinions in terms of their stance on social issues, institutions, themselves; and finally, basic facts such as their age, income and where they live (Joseph Plummer, 1979, p. 125).

Through monitoring lifestyle patterns, researchers gather information about people's occupations, opinions, interests, activities, feelings, needs, beliefs as well as their income, age and places they live. The market segments determined by the manufacturers are employed by advertisers to match audiences. This constitutes a more

reliable way of reaching consumers by concentrating on a specific market rather than a mass market. Daniel Pope explains marketing segmentation as follows:

Segmentation and the rise of service marketing have apparently increased the proportion of user-centered campaigns an ethical evaluation that looks only at the veracity of product claims will miss much of the persuasive action of these advertisements. Where ads appeal to the consumer to enter a 'consumption community', they stress the attractiveness of the community, not just the desirability of the product. It comes as no surprise that ads show products in pleasant surroundings and that models and actors are generally attractive. But when the context, rather than the product becomes, in a sense, the object of consumer's desires, judging an ad by its product claims is insufficient (1983, p. 265).

In this sense, it could be argued that advertisements are not only selling products to people. Through the information obtained by marketing researches "they are selling us a lifestyle. And they have become the engines that drive our way of life" (Himmelstein, 1994, p. 50). The audiences of advertisements, parallel with their demassified positions in the marketplace, are fragmented into smaller segments. In this frame, codes operating in advertisements do not have uniform characteristic. A study of codes is meaningful in this context since messages of ads differ according to target audience.

CHAPTER 3

METHODOLOGY AND DESIGN OF THE STUDY

This study considers advertisement as a privileged form of communication that has a relatively freestanding position due to its capability of concurrently existing in all media. “Pervading all the media, but limited to none, advertising forms a vast superstructure with an apparently autonomous existence and immense influence” (Williamson, 1978, p.11). Yet, rather than studying the ways in which advertisements influence people's attitudes and behaviors, this study is specifically concerned with advertisements themselves. In other words, this work is not concerned with measuring the influence of advertisements but sets its limits to what could be seen in the adverts themselves.

In this frame, by instrumenting theoretical and empirical lines of inquiry, the major task of this work is to analyze Gnctrkcell advertisements, one of Turkcell’s advertising campaigns that target the youth segment in the mobile communication market. This work focuses on the role of advertisements in generating meaning filters, based on consumption of manufactured goods and services, which influence social bonds and distinctions in society. Thus, the aim of this work, with a focus on the language of advertisement and its structures of meaning, is to analyze the ideological aspects of the discourses of consumption and make a humble contribution to the understanding of the character of consumer culture in contemporary Turkish society.

3.1 Collection of Data

At the outset of this work, a complete list of advertisements made by Turkcell were ready-made and at hand for determining an expressive sample. Briefly, from the list

provided from the Media Monitoring Center², it has been possible to know what to search for from the sources listed below. Data collection for this research was mainly carried out through looking for Gnctrkcll ads on the internet, from sources including official Turkcell websites³, Facebook and Twitter pages⁴ and YouTube channels⁵. Where those official Turkcell channels were not sufficient, online video search engines such as Vimeo, Dailymotion and Google Videos were used. From these channels, Gnctrkcll adverts are downloaded for being able to watch them repeatedly.

In this context, the research presented in this project is drawn from a total number of 93 Turkcell advertisements that were broadcasted both on Turkish televisions and various internet sources between years 2006-2013. The 93 Turkcell advertisements are part of the Gnctrkcll campaign that target the youth consumer segment in the mobile communication market of Turkey. While deciding upon the research sample, the first step was to watch all the 93 Gnctrkcll advertisements that are listed in the detailed charts obtained from the Media Monitoring Center. Thereafter, having repetitively watching all of them, the selections were further narrowed by determining advertisements that differ from each other in content for avoiding any duplicate or identical discussions in the thesis work. These carefully made selections are considered to be representative of the whole campaign since the eliminated ones were clearly a set of variations. As a result of this process, a selection of 20 Turkcell advertisements were highlighted.

The sampling coverage of this study could be criticized both by looking at the limited number of advertisements it focuses on and regarding that the selections are narrowed to commercials of a single company in the mobile communication market. Since this research concentrates on advertisements specifically targeting the youth segment in the

² A company that monitors the Turkish media and provides reports to its customers based on statistical information about printed and broadcasted media works, including advertisements. For more information please visit <http://www.medyatakip.com.tr>

³ <http://www.turkcell.com.tr/site/tr/turkcellhakkinda/Sayfalar/videogaleri.aspx>

⁴ <http://www.facebook.com/gnctrkcll> and <https://twitter.com/gnctrkcll>

⁵ <http://www.youtube.com/gnctrkcll>

mobile communication market, it seems necessary to express that Turkcell is not the only company that invests in this ‘demassified market’. At the very early stages of this study, advertisements of other mobile operators, Vodafone TR and Avea, were also taken into account. However, it was observed that Avea does not have a particular campaign organized for the youth market. On the other hand, although Vodafone TR started a youth campaign called Freezone⁶ in 2012, by considering the strong resemblance it has to its competitor and due to its very limited number of ads, it was kept out from our sampling coverage. Thereafter, the scope of the research has been limited to one central campaign regarding Gnctrkcell’s long-standing past, its immense customer base, Turkcell’s dominance in terms of market share and the fact that it is the company which invests in advertising that target the youth segment more than any operator in the mobile telephony market of Turkey. In this sense, it is assumed that the selection of commercials constitute a demonstrative sample of the most prevalent and ongoing youth campaign in the mobile communication market that will be revealing expressive results. The first section of the following chapter includes a more detailed, descriptive information about Turkcell’s dominant position in the mobile communication market, details of the Gnctrkcell campaign and the significance of the youth segment for this sector.

3.2 Methods of Analysis

For formulating an explicative analysis of the selected advertisements, a semiological methodology will be utilized. Literally, semiology is the study of signs. It is mainly concerned with everything that could be considered as signs, just like language. Ferdinand Saussure, a Swiss linguist and semiotician whose works are considered to be foundational in the semiotic tradition, describes semiology as follows:

Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, military signals, etc. But it is the most important of all these systems. A science that studies the life of signs within society is conceivable it would be part

⁶ <http://www.vodafonefreezone.com/>

of social psychology and consequently of general psychology; I shall call it semiology (from Greek, *semeion* "sign") Semiology would show what constitutes signs, what laws govern them (1966, p. 16).

The motivation of semiotic analysis is to set forth a systematic method for understanding how meaning, in all sorts of cultural texts, is created through the usage of signs. "A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to actually be somewhere at the moment in which a sign stands for it" (Eco, 1976, p.7). In this sense, Williamson suggests, advertisements could also be considered as a sign system that "operates like a language providing a structure which is capable of transforming the language of objects to that of people, and vice versa" (Williamson, 1978, p.12). For instance, a mobile data plan which offers you quite a lot of minutes for a low-price can be translated into human terms as thriftiness. Although there is an immense amount of work that uses semiology as a method of analysis, Jhally, Kline, Leiss, in their "Social Communication in Advertising", warns us that semiological approach can work well in good hands. On that score, after having watched a respectable amount of Gnctrkcll advertisements at the initial stage of this work, it was observed that Sut Jhally's methodology, with reference to his highly valuable work "The Codes of Advertising", could be practically adapted to our research. The analyses put forth in this research are modeled based on Jhally's coding protocol that is concerned with establishing patterns of data that can be broken down in terms of messages directed to audiences. The coding protocol that Sut Jhally formulated constitutes an appropriate model of analysis for our research since his major task, through operationalizing the concept of fetishism and constructing a coding protocol of advertising audience, is to understand the particular cultural frame that advertisements give to products in relation to a certain segment of the marketplace.

In this framework, my analyses will be built on three major steps. In the first step, transcriptions of the adverts that are selected for this research will be presented. At the preliminary stage of this work, in order to prevent any inaccurate reformulations and representations of the research material, before all else, the primary goal has been to

make assiduous transcriptions of the selected advertisements. This has been a sensitive issue since there could be more than one way of reading any cultural text. So, by offering a detailed transcription of ads before commenting on them, it could be stated that analyses set forth in this work were strengthened and at the same time, they are put into a more challengeable position for future researchers in the field and/or ordinary readers. Although this work aims formulating decisive arguments and offering explicative analyses of the selected ads, it also attaches importance to keep an open door for alternative interpretations and/or criticisms of the selected adverts that may come from prospective readers. These textual transcriptions mainly include slogans, dialogs, announcements and a narration of the plots and settings of the adverts. It shall also be underlined that all the chosen advertisements are in Turkish, and they have been meticulously translated into English. In support of these textual transcriptions, since the research material consists of video clips, visual transcriptions were included (a series of screenshots from the ads) that may better demonstrate them and help clarifying the discussions and interpretations.

The second part of the methodology, an inter section between the transcriptions and analyses, mainly deals with a set of analytical categories used for contextualizing advertising content through operationalizing the concept of fetishism for portraying all the different relationships of people and objects that are presented in advertisements.

- 1- Personification of product: Human qualities attributed to product.
- 2- Describes finished state/job done efficiently: The object performs a task without effect on human emotions or relations (no fetishism).
- 3- Emotional response based on product directly: emotional reaction is the effect of mere possession or sighting of the object, irrespective of its use.
- 4- Emotional response based on product use: use of the product elicits emotional reaction.
- 5- Self-transformation: the product changes the physical constitution of people, for example either making them more attractive or curing them of sickness.

- 6- Black magic I: use of the product changes social relations, such that before its use relations were incomplete and with its use they are complete.
- 7- Job done efficiently: the product performs better than another without effect on social relations. (no fetishism)
- 8- Black magic II: effects of product use mediate relations; while the product may not be present in the social scene depicted directly, it is only its use that makes the scene possible.
- 9- The Lifestyle Format: Product mediates relations with others: the product does not do anything – its mere presence defines the scene as such. Without it the scene would still be possible, but it would be incomplete, less satisfying, and less meaningful.
- 10- White magic: product captures natural forces. (Jhally, 1987, p. 163).

The analytical categories presented above will be considered as separate variables and help us tabulating or grouping advertisements based on different types of fetishism observed in the adverts. These variables roughly contextualize advertisements based on a magical/rational fetishism distinction. Variables that Jhally developed for analyzing ‘magical fetishism’ are personification, black magic I, black magic II, white magic and self-transformation. The remaining variables are considered as elements of ‘rational fetishism’. The rationale of a tabulating the aforesaid categories as *magical fetishism* is to demonstrate “instances where the product is itself shown as exerting or representing some kind of autonomous power vis-à-vis human agents, or as embodying such powers” (Jhally, 1978, p.167). The motivation in grouping categories as *rational fetishism* is to establish a ground for showing the effects of owning or using the product on human actions and emotions where “these effects either are explained in text, show familiar events or are otherwise unambiguous so far as their source is concerned” (Jhally, 1978, p.168). Following Jhally’s path, each advertisement will be examined to see whether these variables are present or absent. After that examination, advertisements in our research sample will be aggregated regarding the most appropriate categories that are presented above.

In the third step, another layer of analysis of the selected adverts will be set forth. The meaning that advertisements provide are not only on the surface (denotative level) but are organized internally (connotative level) to the commercial with reference to external belief systems (Jhally, 1987, p.139). These different levels of meaning are unified in the advertisements which brings us the concept of code. “A code is the store of experience upon which both the advertiser and audience draw in their participation in the construction of commodity meaning” (Jhally, 1987, p.141). In order to make a detailed analysis of the codes of the chosen advertisements, another set of variables that are determined based on Sut Jhally’s *codes of audience* will be instrumented. The codes of audience is important for understanding the complex relationship between the discourses of advertisements i.e. their structures of meaning and how these generated meanings relate to the marketing strategy of segmentation. So, in the third step of our analysis, the content of the advertisements will be broken down and analyzed regarding a set of variables for revealing how meaning is created in advertisements targeting a determinate market segment. Although these variables have a nested structure, they are necessary for the ease of analysis. The set of analytical categories that will guide us while analyzing advertisement contents, with no specific sorting order, are as follows:

- 1- Rhetorical form: This variable is concerned with determining the rhetorical structures used to form a specific type of appeal that the adverts use to sell products. (e.g. rational appeal, price appeal, offer appeal)
- 2- Other sectors that are promoted
- 3- Person code: This variable will reveal how various types of appeal are instrumented in terms of characters used in the ad (e.g. ‘ordinary’, famous, fictional)
- 4- Dominant Social Grouping: This variable will indicate the predominant social grouping that is present in the adverts. (e.g. family, couple, workmate, schoolmate)
- 5- Interpersonal relations: This variable is concerned with ascertaining the nature of relationships among dominant social groupings. (e.g. parental, friendship, romantic love)

- 6- Activities: This variable will be indicative of the activities that the social grouping is engaged in. (e.g. recreation, shopping, eating)
- 7- Values: This variable mainly deals with predominant values that adverts refer to (e.g. freedom, collectivity, fraternity, independence)
- 8- Style: This variable will be instrumented for determining the style of the adverts (e.g. fictionalized story, testimonial, cartoon, humorous, sentimental)
- 9- Lifestyle: This final variable is concerned with how adverts generally depict lifestyles of the dominant social grouping. (e.g. middle class/working class, traditional/modern)

Thereafter, it will be possible to reach suggestive conclusions with regard to our specific research sample. The results for the aforesaid coding protocol, after the detailed analyses of Gnctrkcll commercials, will be presented in the last section of Chapter 4, in table format. Jhally's codes of audience, along with codes of advertising and fetishism, is directly related with comprehending the marketing concept of segmentation. For this reason, through following his methodology, it will be possible both to comprehend how marketers and advertisers instrument the knowledge they obtain from the marketplace and how, in return, they provide a meaning system that potentially influences the ways in which people perceive and make sense of their own social lives. In addition to that, it will be possible to provide supportive findings concerning how *discourses through and about objects* reconstitute the society not into social classes but into consumption classes (Jhally, 1987, p.196).

CHAPTER 4

ANALYSIS OF GNCTRKCLL ADVERTISEMENTS

The preceding chapters included a theoretical framework, brief information about our research sample and the analytical methods that are used while analyzing our selection of advertisements. This chapter mainly consists of visual and textual transcription and examination of twenty Gnctrkcll advertisements in elaborate detail. Following the analysis of commercials, the overall findings of the research are reported together with supportive coding tables. However, before proceeding with the data analysis, priority is given to a more detailed information concerning the Gnctrkcll campaign and the significance of the youth segment for the mobile communication market in Turkey. It seems highly important to note that the information presented in Section 4.1 are based on various marketing researches and a press release issued by one of Turkcell's executives. In this way, it would be possible to demonstrate the importance of the youth segment from the perspective of marketing researchers and executives of Turkcell. It is anticipated that by providing particular information, given from a marketing perspective, about the campaign at stake and the mobile communication market at the very beginning of this chapter would complement and strengthen our discussions over the advertisements.

4.1 Brief portrayal of mobile communications market in Turkey

The mobile communication sector, starting from February 1994 when Turkcell commenced operations, has grown tremendously throughout the last nineteen years⁷. Due to its sizeable population, Turkey has one of the biggest mobile communication markets in Europe. The recent research conducted by Euromonitor International⁸

⁷ <http://www.turkcell.com.tr/site/en/turkcellhakkinda/Sayfalar/genel-bakis/genel.aspx>

⁸ <http://www.euromonitor.com/mobile-phones-in-turkey/report>

suggests that the growth of mobile communication market in Turkey is explained on the basis of its population growth. There are three major operators, Turkcell, Vodafone TR and Avea, which offer GSM and HSPA (3G) services. According to ICTA (Information and Communication Technologies Authority) reports⁹, as of May 15, 2013, there are 67.90 million mobile line subscribers in Turkey. According to operators' announcements and market estimates, Turkcell dominates the mobile communication market with 52.4% market share. When looked at subscribership data, Turkcell has 34.9 million subscribers where Vodafone TR (with a 27.9% market share) has over 19.3 million subscribers and Avea (with a 19.7% market share) has over 13.7 million subscribers. Nearly 61% of them are pre-paid subscribers. It also seems important to note that 43.9 million of them are 3G subscribers.

Having introduced some basic statistical information about the mobile communication sector in Turkey, regarding that our active study is mainly concerned with the youth segment, it would be appropriate to offer several information about that specific group of consumers in the market. The usage of mobile communication services has become ubiquitous among millions of youngsters around the world. Crockett (2005) states that almost two billion mobile devices are being used around the world. This makes a huge market for mobile operators to invest in specific segments such as the youth.

The significant rise in mobile-phone usage can be attributed to the fact that Turkey has the youngest population in Western Europe, with a median age of 27.1 years in 2006. The growing market of young consumers is ideal for business as young people spend more, particularly on goods such as cell phones. Turkey presently has the sixth-largest, young mobile subscriber base in the world, with more than 11 million subscribers under the age of 25, providing a very profitable market for cell phone companies (Torlak, Spillan and Harcar, 2011, p. 54).

It is a worldwide fact that usage of new technologies are more common among the younger generations. The mobile communication services, particularly in the last ten years, are not only used for phoning and texting. Due to improvements in mobile computing technologies, services offered by operators are not only used through cell

⁹ http://eng.btk.gov.tr/kutuphane_ve_veribankasi/pazar_verileri/2013_Q1_ECM_MarketData.pdf

phones but through smart phones and tablets. People, especially the youth, use their mobile devices for accessing the internet, photographing, video recording, e-mailing, instant messaging, gaming, reading books and newspapers, watching movies and television, social networking, shopping, listening to music, just to mention a few. This broad spectrum of use types of mobile devices, researchers claim, creates a connection value of goods and services among the youth. It is maintained that “young people’s cell phone use can be seen as “neo-tribalism” in action, as it suggests shared values and interests” (Torlak et al. 2011).

In this context, the youth segment is of vital importance for manufacturers, service providers, advertisers and particularly marketing researchers. Marketing researches provide information for marketers that may help them in determining particular marketing strategies. It is observed that the usage of life phases based on biological age constitute a new category of investigation for consumer research studies (Zorlu, 2006, p. 150). Most of recent marketing researches indicate that life phases, including the phase between childhood and adulthood, are for sale in the market place (Torlak et al. 2011). Many researchers argue that the actual significance of youth as a life stage lies in the ability to act as an independent consumer in the market (Griffin, 1997; Miles, 2000). It is claimed that, in the contemporary world, young people discover their style of consuming at very early age and in this sense, the teen or tweens market is described as one of the richest generations in history (Lindstorm, 2003). On a recent study conducted for the purpose of analyzing consumer inclinations of the young population in Turkey the significance of youth as a segment is expressed as follows:

With globalization, most international markets are focused on the supposition of similar needs and wants of consumers. This is especially true for young people’s consumer markets. These markets have more similarities than older consumers’ markets because young people adapt much easier to technology innovations than older generations. As such, anywhere in the world, youths are using similar products, listening to similar types of music, etc. However ... international marketers would profit from studying the differences in young persons’ buying decisions, especially in countries that vary greatly in social, behavioral, cultural and economic conditions. Marketers of cell-phone products should target most of their marketing and communications strategies toward the consumer

who has the most influence, namely the young consumers (Torlak et al. 2011).

In this context, Gnctrkcll, the advertisement campaign of Turkcell targeting the youth segment in the mobile communication market of Turkey, could be considered as a recent and – from a marketing perspective – a successful application of current marketing strategies concerning the youth. At this point, it seems reasonable to give some brief information about the Gnctrkcll campaign.

Turkcell describes Gnctrkcll as the largest youth club in Turkey that offers advantageous campaigns and exclusive offers for their younger customers. It was founded in 2005 and its subscriber base has grown tremendously in the last eight years. It is defined as ‘a brand that serves the youth in their own language’. Apart from mobile communication services specifically designed based on the characteristics of the youth market, Gnctrkcll collaborates with over 600 companies from various sectors, including fast-food, clothing, entertainment, technology etc. In 2013, regarding the sectors collaborated, Gnctrkcll also gave various places to youngsters in managerial positions as “representatives of youth”. These representatives were elected on Turkcell’s official Facebook page through the votes of Gnctrkcll subscribers. The campaign gained an international reputation among business circles and its success was recognized with two Loyalty World Awards in 2013. These include “Best Use of Social Media to Enhance Loyalty” (see Figure 1) and “Best Customer Service in a Loyalty Program” (see Figure 2) awards¹⁰.

¹⁰ For detailed information about Figure 1 and Figure 2, please see AD#7, AD#8, AD#9 and AD#13.



Figure 1. Gncetrkcell Representatives

Figure 2. Gencaver is here for you!

At the Loyalty World Awards ceremony that took place in London, Chief Consumer Marketing Officer of the company, Burak Sevilengül, gave a speech:

Turkcell not only serves to present its customers with a high quality of mobile internet service that is comparable to the best of its kind in the world, but also works hard to take Turkey to the next level in terms of service quality. The representative system that we implemented last year via ‘Gncetrkcell’ allowed the expectations and demands of youngsters to be directly conveyed. We have particularly concentrated on youth projects this year, passing our insights to our subsidiary BeST, and through the joint efforts have received yet another award. It is our honor to have successfully represented Turkey at such a significant award ceremony and return with prestigious awards.¹¹

Following the Loyalty World Awards, Turkcell held a press conference on July 2013, where the Chief Consumer Marketing Officer of the company, Burak Sevilengül, shared detailed information about the company’s achievements concerning the youth segment. In the press release, Sevilengül stated that Turkcell’s focus on the segment will continue and they have further plans to increase investments in the youth segment of the mobile communication market. Sevilengül stressed that there over 6 million Gncetrkcell subscribers with a significant use of communication services offered by

¹¹ <http://www.prnewswire.co.uk/news-releases/turkcell-and-bests-success-recognized-with-three-loyalty-awards-in-london-212469861.html>

Turkcell. Gnctrkcell subscribers, Sevilengül states, send 2.6 billion SMS messages; talk over the phone for 646 million minutes and their internet usage exceeds 667 million GB, on a monthly basis. Sevilengül also gave some statistics regarding their campaigns organized in collaboration with over 600 companies. Underlining that, throughout the last eight years, youngsters in Turkey benefited 260 million TL from Gnctrkcell campaigns, Sevilengül enounced that their subscribers got 15 million free cinema tickets, 8 million slices of pizza, 20 million cans of coke and 350 thousand jeans¹².

Regarding the information provided about the mobile communication industry of Turkey and the significance of youth for operators' marketing strategies, in the following section, the advertisements that are selected for this research will be analyzed through the methods of analyses determined in the previous chapter.

4.2 Analysis of Gnctrkcell Advertisements

This section of the research consists of elaborate transcriptions (textual and visual) and in-depth analysis of twenty Gnctrkcell advertisements. Although a couple of them are paired regarding that they complement each other, every single advertisement is analyzed separately based on variables that has been presented in Chapter 3. In addition to that, based upon the examination of each, the adverts, in accordance with the coding protocol of Sut Jhally for operationalizing the concept of fetishism, are grouped into three major categories as Magical Fetishism 1 (MF1), Magical Fetishism 2 (MF2) and the Lifestyle Format (LF). The table below presents how ads were tabulated and coded based on their distinctive character in terms of fetishism. The distinctive character of the MF1 group is “Black Magic 2” where for the ads grouped in MF2 it is “Black Magic 1”. Ads in MF1 and MF2 “elicit emotional reaction on product use”. Ads aggregated in the LF group differentiate from the others on two categories: “emotional response on product directly” and “products mediate social relations”.

¹² <http://www.webeyn.com/gnctrkcllden-genclere-260-milyon-tlyi-asana-fayda/>

Table 1. Ad groups based on types of fetishism

	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
PERSONIFICATION	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
JOB DONE EFFICIENTLY (NO FETISHISM)																				
EMOTIONAL RESPONSE ON PRODUCT DIRECTLY																x	x	x	x	x
EMOTIONAL RESPONSE ON PRODUCT USE	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x					
SELF-TRANSFORMATION																				
BLACK MAGIC 1										x	x	x	x	x	x					
JOB DONE EFFICIENTLY: CONSEQUENCES OF USE (NO FETISHISM)																				
BLACK MAGIC 2	x	x	x	x	x	x	x	x	x											
PRODUCT MEDIATES RELATIONS																	x	x	x	x
WHITE MAGIC																				
	↓										↓					↓				
	MAGICAL FETISHISM 1										MAGICAL FETISHISM 2					THE LIFESTYLE FORMAT				

4.2.1 Magical Fetishism I

Raymond Williams, in his essay entitled “The Magic System”, describes advertising as a “highly organized and professional system of magical inducements and satisfactions” (1980, p.185). Williams criticizes modern culture, which is mostly characterized as being too materialistic, for being *not materialistic enough*.

If we were sensibly materialistic, in that part of our living in which we use things, we should find most advertising to be of insane irrelevance. Beer would be enough for us, without additional promise that in drinking it we show ourselves to be manly, young at heart, or neighborly. A washing machine would be a useful machine to wash clothes, rather than being an indicator that we are forward-looking or an object of envy to our neighbors. But if these associations sell beer and washing machines, as some of evidence suggests, it is clear that we have a cultural pattern in which objects are not enough but must be validated, if only in fantasy, by association with social and personal meanings which in a different cultural pattern might be more directly available (Williams, 1980, p.185).

With a similar concern, Sut Jhally, along with other thinkers from the Marxist line of thought, considers the concept of fetishism as an appropriate ground for comprehending the concerned issue. It is in this context that the following set of adverts are significant. The major characteristic they have in common is that, although they do not directly show products in the presented social scenes, they attribute a set of irrelevant values, depending on various referent systems, to product use, such that it is only their use that makes the scenes possible.

4.2.1.1 AD #1: Cinema-McDonald's

Source: <http://youtu.be/qARAOEIKttk>

Year: 2006

Duration: 56 seconds

Transcription:

The first scene of the ad projects an image that gives a feeling of a romantic movie. A hand in hand couple makes a farewell talk on a dark and rainy evening. The background voice, vocalized by Okan Bayülgen, calls attention: *“Gncitrkcll user, this is not the movie you know. So, watch carefully”*. Following the announcement, the dialog between the couple starts being heard:

-I wish things had not been like this.

-I wish...

-I wish we had a little more money.

-These days will pass my love. Let go now.

After this short touching dialog, the couple separates and starts walking in opposite directions (Figure 3). The girl moves into a cinema and we see that their problem is they can't see the movie together. The background voice, with a dolorous tone, makes an announcement that would solve the tragic issue and rejoin the lovers: *“On Mondays and Thursdays, you win a free ticket that could be used in cinemas determined by the campaign”*. The girl, after being noticed, runs out of the building and calls her boyfriend for good news. They hug each other and their hands are back together. Another dialog between the couple is heard:

-I told you that these days will pass.

-Stop exaggerating Kaan. We live a separation every week. You made me pay for the hamburgers too.

Finally, a new announcement is heard: *“Besides, if you buy a menu from McDonald’s, you get one for free”*.



Figure 3

Analysis:

This ad is a perfect example that demonstrates how marketing segmentation actually works. The plot borrows a lot of information from everyday lives of the youth such as their consuming patterns, economic statuses, social activities, celebrities that they are

a fan of, and romantic relationships. This could be clearly seen from the advert since it not only promotes the usage of Gnctrkcll services but also promotes consumption on other sectors including the cinema industry (Cinebonus & AFM) and one of the world's largest chain of fast-food restaurants, McDonald's.

Additionally, Okan Bayülgen, as in many of the Gnctrkcll ads, narrates the story. The targeted audience is familiar with Bayülgen's voice from television shows, adverts (including Gnctrkcll) and Turkish dubbings of many Western movies. Another famous character that takes place in the advert is a young Turkish actress, Berrak Tüzünataç, acting as the girlfriend of an ordinary looking youngster.

The narrator calls attention to the new movie that we are going to see in a moment stating that it will not be a one that you are used to see. The touching dialogue between the couple is a farewell or a break up speech and the main reason for this is the economic hardship they experience. For that reason, they cannot see the movie together. They discuss how things could have been different if they had a little more money. They dream of a different future where their problems will be resolved. Right after that scene, things that we are used to seeing in movies change. Although the couple does not have enough money to be together, one of them is a Gnctrkcll member. The new Gnctrkcll campaign, the ad suggests, gives you a 'free' cinema ticket if you are Gnctrkcll subscriber.

In the final scene of the advert, it is understood that the issue is not specific to cinema tickets. Youth is also having a problem in affording food. So, the Gnctrkcll subscribership is further rationalized by a promotion in McDonald's: you buy one you get one for free. It is known by the advertisers and marketers that economic hardship is a common problem among the youth and the campaigns are designed accordingly.

In this ad, the usage of services and products offered by Gnctrkcll seem to mediate social relations. Although the product is not directly shown in the scene, it is clearly seen that the use of it makes relations complete. The economic problems are solved through consumption. Without consumption, as Bayülgen utters, the movie would not

be that different. The advantages offered by Turkcell are presented as a gift and in this sense, the real economic relations are overlaid with relations of consumption.

4.2.1.2 AD #2: Gnctrkcll Manifesto

Source: <http://youtu.be/wkXJY3mtyf4>

Year: 2012

Duration: 56 seconds

Transcription:

The commercial consists of a manifesto vocalized by various young people. The text flows in space, among the stars. The scene is actually an imitation of the first scene of the famous movie “Star Wars”. Richard Strauss’s “Also sprach Zarathustra” accompanies the text.

The manifested text is as follows:

Who are those young people in the dormitories, on the soccer fields, on the streets, at homes, on serials, at schools, in the songs, at the restaurants, on Facebook?

It is us! Who could know us better than ourselves? We are the young and we are Gnctrkcll. From now on, we will be in charge of Gnctrkcll through our own representatives. We believe in ourselves. No one knows better than us when it comes to campaigns, concerts, mobile phones and even advertisements.

Our time has come.

With us, being young is very different now.

Gnctrkcll

Yours, mine, ours.



Figure 4

Analysis:

This advertisement deserves a very careful reading since it consists elements that could only be understood by the special knowledge of its audience. At first sight, it just seems as a text flowing in space, voiced by various persons and that the text is accompanied by a classical Western music. However, there is a lot more than that. Although this ad is relatively short in duration compared to other ads chosen for this work, it has a more sophisticated structure.

Initially, the ad refers to the very first scene of the famous science fiction movie named Star Wars (1977), specifically to “Episode IV: A new hope”. The movie is written and directed by George Lucas and it is considered as one of the most successful science fiction movies of all times. The significance of this referent has its roots in the story of this episode that shows a period of civil war between rebels and the evil Galactic Empire. One of the major characters in the movie is Luke Skywalker who is a young man dreaming of getting off the planet and follow his own ideals. However, Skywalker lives with his aunt and uncle on a farm (located in a place called Tatooine) and his family needs his help for the next harvest. One day, a droid called R2-D2 falls to the surface of Tatooine and this totally changes Luke’s life. Luke Skywalker joins the Rebel Alliance movement and becomes a part of this civil war aiming to terminate the Empire’s most powerful weapon, the Death Star, and gets involved in attempts to protect and restore freedom to the galaxy. In the end of the movie, the Rebel Alliance succeeds in destroying the lethal weapon of the Imperial forces called the Death Star and Luke Skywalker gets awarded for his heroic and brave contributions to the movement.

Having briefly summarized the plot of the film, it could be said that a correlation is formed between the movie and the advertisement. Through this correlation, the story of the movie and its artistic narrative style is transferred to the structure of the advert. The text presented in the advert, as its name suggests, could be considered as a manifesto, written by a determinate group of youngsters in Turkey, which claims power. Being young or youthfulness is grammatically equated to being a Gnctrkcll member. The ad appellates a specific group of individuals. It calls the attention of

young people through a manifesto voiced and written by the youngsters themselves. The ad constitutes a perfect example of what Judith Williamson calls ‘totemism’. Firstly, people from various social and economic backgrounds are unified through a single characteristic they have: youngness. Secondly, after equating youngness with Gnctrkcell membership, a homogeneity is formed among individuals by emphasizing certain common values and social activities. Thirdly, the ad separates the youth from the rest of the society based on the manifested values. Finally, the youth is regrouped and identified in terms of consumer practices, at the expense of their real differences. Although we do not see any persons in the ad, the verbal side captures the attention of the audience. The text, voiced in a very confident tone, refers to values such as self-confidence, self-knowing, determinedness and solidarity. Similar to most ads of the Gnctrkcell campaign, no information concerning the use of mobile communication services provided by the company is explicitly shown in the ad. However, it could be argued that, on the denotative level, stress is laid on the power of communication services, specifically obtained by Gnctrkcell membership. The implication is that the youth, equipped with gnctrkcell advantages, brings forth “a new hope”, perhaps a new movement to get in charge of their own lives through rebelling against social authorities that try determining their needs. It is implied that, sovereign consumers i.e. gnctrkcell subscribers, are free to determine their needs and find their own solutions. The ad claims that youngsters have control over their lives, as well as the Gnctrkcell campaign.

4.2.1.3 AD #3: GençPlus plan – Youngsters Parade

Source: http://youtu.be/-ZU2n_IJ8kM

Year: 2011

Duration: 59 seconds

Transcription:

A reporter hands on news from the city saying “*It is a very calm day. We are waiting for sad youngsters coming back from holidays*”. Kids run on the street chanting “*They are coming! They are coming!*”

A parade of youngsters is seen on the streets. They are drumming, singing, whistling a Turkcell jingle, dancing, and having waterfights. The reporter keeps handing on news from the parade: “*Just a moment, they are not sad. They are actually overjoyed! On the*

front rows, I see sunburnt people. Look at those summer jokers! I see people calling their friends and hanging up before they answer. It is evident that they won't hang up anymore. They have 10 seconds! With the new GençPlus plan, whoever loads units valued at 20 TL gets the first 10 seconds for free on each call. It is not a long time for humanity, but it is a very long time for youngsters. 10 seconds! Besides this, when you load units at any value, even while calling other operators, you get 5 minutes for 50 kuruş. You asked for this, youngsters! You asked for it, and Gnctrkcll made it happen. Gnc-trk-cll."



Figure 5



Figure 5 Continued

Analysis:

This advertisement borrows its style from news reporting. As could be seen from its transcription above, the “reporter” is the only speaking person heard throughout the advert. Through that narrative style, the ad presents itself in a realistic way. In other words, it blurs the distinction between reality and imagery. Additionally, since the reporter is the third-person singular, the spontaneousness of the reported activity is highlighted. The Gnctrkcell parade seen in the ad shows a highly organized group of youngsters walking on the streets and celebrating their achievements. It is a festival. People are happy and having great fun together.

The scenery imitates a political movement, representing a march to freedom. The youngsters whistle and drum a marching music (Gnctrkcell jingle). The ad suggests that the youth (Gnctrkcell subscribers) has a say now and they are capable of representing themselves. It is also important to note that the youth are both spectators and actors of this movement. The spectators, as shown in the advert, seems to characterize youngsters that are not yet Gnctrkcell subscribers. In this way, the ad calls the attention

of young audiences to persuade them to become a Gnctrkcell member. Again, the semblance of the youth in the ad, i.e. the youth image, brings forth or loads a homogeneous character to the concerned crowd. This homogeneous semblance is mainly constructed through referring to activities that the youth is engaged in during their summer holidays. The ad shows young people who got sun burned, having water fights and ringing each other (giving missed calls). Giving missed calls is a common behavior of younger cell phone users in Turkey. It is a way of saving minutes. This point is of critical importance since it is the major scene where the great news are reported: Gnctrkcell subscribers do not have to give missed calls to each other anymore since the first 10 seconds of each of their calls will be for free. That announcement is supported with images from the parade. A clock ticking on a moving platform in the parade does not operate on an hourly basis. Hours are replaced with “10 seconds”. In other words, it is claimed that a day does not consist of 24 hours but of various “10 seconds”. In this context, the ad also refers to a saying of Neil Armstrong, an American astronaut who is the first person to walk on the moon. Armstrong described his walk on the moon by saying “That's one small step for a man, one giant leap for mankind”. The ad suggests that 10 seconds is a not a remarkable time for humanity but it is a long time for the youth. Time in general is equated to or replaced by minutes bought from the mobile operator. It is emphasized that the youth has a common economic problem with mobile communication services they use. It is implied that there is an economic hardship experienced by the youngsters and it is overcome by the decisions taken by this crowd. The issue is resolved through a new tariff called GençPlus. Finally, the ad lays stress on the concept of consumer sovereignty by stating “the youth asked for it, Gnctrkcell made it happen”.

4.2.1.4 AD #4: Persuade a celebrity – McDonald's

Source: <http://youtu.be/qR2fJOl86Q0>

Year: 2009

Duration: 56 seconds

Transcription:

The ad consists of a dialogue between an ordinary youngster and a Turkish celebrity. Demet Akalın, a popular Turkish singer, is having a chat with her friends at a cafe. A young man walks in and starts talking to her as if she is one of his close friends.

-Dear Demet, I am very sorry for being late. Should we go out now?

-What? Where? (With a surprised tone)

An announcement, vocalized by Okan Bayülgen, is heard: *“Things to do while you are young, rule 97: Persuade a celebrity to go to McDonald’s with you.”*

A dialogue starts between Demet Akalın and the youngster.

-Don’t you remember? We agreed to go to McDonald’s today. Don’t say you forgot.

-Are you crazy or something? Who are you anyway?

-You must be kidding. It is me, Osman. Osman from Gnctrkcll.

-Look at me young Osman, I could trample you, over and over...

-Ok, you may trample me. But let’s go to McDonald’s first.

-Why?

-Because you are rule 97, Demet. Come on, do me a favor. Please, come with me. I made a booking for us. I mean I could...

Another announcement is heard: *“Come on Demet, don’t break the heart of a Gnctrkcll member. Look how sweet he is...”*

Demet Akalın gets persuaded.

-How will we go?

A final announcement is heard: *“There she is! It is the Demet we know. The youth may overcome all difficulties.”*



Figure 6



Figure 6 Continued

Analysis:

This figure should be interpreted in relation to Figure 12 since it presents another rule of being a youngster, rule 97, an activity to be performed while ‘you’ are still young. To be specific, this ad makes use of relations between celebrities and ordinary people. This time it is about a youngster persuading a celebrity to go to McDonald’s with him. In this sense, another brand is promoted by the advert. It is, of course, shown as a hard task since celebrities mostly do not go to such fast-food restaurants. So, the youngster has to figure out a way. The ad shows that the youngster made a smart plan before asking Demet Akalın, a famous Turkish singer, to go out for lunch. The smart plan is seen while the youngster introduces himself as a famous person: Osman from Gncitrkcll. He is famous for being a member of the famous Gncitrkcll campaign. Using mobile services offered by Turkcell brings with it a reputation and self-confidence to get in touch with a celebrity and persuade that person to go out with you. At first, the celebrity is disturbed by this odd behavior. After being rebuffed, the youngster does not give up and gets down on his knees and begs her by stating that she is rule 97. Put

in other words, for being a part of the Gnctrkcll club, youngsters have to put in great effort. At that very scene, another celebrity, Okan Bayülgen, gets involved to their conversation through an announcement and supports the youngster. In the final scene, the issue gets solved and the youngster succeeds. The celebrity accepts the proposal of ‘Young Osman’. They go to McDonald’s and pay for a single menu since the other one is shown as a gift from Turkcell. The ad shows that products and services provided by the mobile operator mediates relations with other people, even the celebrities. It suggests that you can save your money through spending. It seems to be a perfect example of lifestyle advertisement.

4.2.1.5 AD #5: Has anyone asked you?

Source: <http://youtu.be/uDpPxDCbNqU>

Year: 2010

Duration: 42 seconds

Transcription:

The advertisement consists of Okan Bayülgen’s announcement supported with fancy texts. The transcription is as follows:

Has anyone asked you, until today, what you want to wear, what you want to say, what you want to eat or what kind of music you want to listen? No, that’s not happened. Could gnctrkcll bear this? No, it hasn’t. It finally found a solution. It created a “space” for you: “bumubumu.com”. Then, what will happen now? You will decide! Whatever you want will happen. You will not be alone. Your friends will also come and you will choose whatever you want. Gnctrkcll will make it happen. The campaigns, discounts and gifts will all be your choices! Now, there are some people asking what you want. Right? Right!



Figure 7

Analysis:

This advertisement consists of just a fancy text in support of a speech. The text and the speech are exactly the same. In this sense, the ad repeats itself through making the audience read and listen at the same time. No characters are used in this advert but the audience constructs a self from the information that the ad provides. The text directly addresses ‘you’ as a single person. It is structured as a one-to-one talk that invites the audience to respond. The ad is supposed to be an influence on how one feels about himself/herself. It specifically describes and thus, appellates a person (actually a group

of individuals) that wants to be independent while making decisions concerning what to wear, where to go, what to say, what to eat and what to listen. The ad suggest that no one asked the youth such questions until today. However, now, gnctrkcll is here and ready to listen to them. In this sense, gnctrkcll brand is personified. Additionally, every individual is supposed to watch and comprehend the ad in direct relation to oneself and this gives gnctrkcll membership an exclusive character. The advert does not directly respond to the questions it presents. It rather asks you to give your own answers in a new space on the internet: bumubumu.com. The name of the website literally means “this or that” in Turkish. The keynote of this commercial is its emphasis on choice that is represented as choices of a person at his/her sole discretion. It asks: what will happen? The answer is up to ‘you’, the sovereign consumer.

4.2.1.6 AD #6: Youngsters choose...McDonald’s

Source: <http://youtu.be/x02zgtXBHD8>

Year: 2011

Duration: 39 seconds

Transcription:

A group of three people gets into McDonald’s and heads towards the cash girl to purchase orders.

Girl: Hi.

Cashier: Hi, may I take your orders?

Girl: We want 12 million menus.

Cashier: 12 million menus ple... (please) 12 million?

Man: And we want 12 million gifts.

The other girl: And millions of coffee, please.

While the cashier is in shock, we see a huge crowd of Gnctrkcll members making an announcement:

“Actually, we decided to have them with our friends. We went to bumubumu.com and determined the famous McDonald’s campaign. Whenever we get a menu, we want one

for free. Moreover, we decided to have discounted coffee prices. BigMac should be sold with a special price for us”.

Another announcement is heard (vocalized by Okan Bayülgen):

Whatever the youth chooses, gnctrkcll makes it happen.

Gnctrkcll. The youth is more powerful now.



Figure 8

Analysis:

What we have seen in Figure 7, is put into action in this example. Three ordinary youngsters go to McDonald's and place an absurd order: 12 million menus, 12 million

promotions (12 million free menus) and millions of coffee. The ordinariness of the characters presented in the advert makes such an order a possibility. Besides, they are the only speaking persons in the ad which, again, suggests that the youngsters (customers) are representing themselves. Although only three people are shown in the scene, 12 million orders are placed. This shocks the cashier girl (and perhaps the audience) at first but she finds out what is going on in the end. The youngsters in the ad suggest that this not only their personal decisions but decisions taken together with their 12 million friends. In this sense, usage of Turkcell services i.e. gnctrkcell membership is shown as a platform where people makes decisions over their lives, socialize and become friends. Such semblance of the concerned crowd unifies individuals based on their tastes and consumer choices. A collective action of consumption not only of mobile services but also of McDonald's products becomes a description of friendship. This advert is another example keynoting the concept of consumer sovereignty. Immediately after referring to the youngness of the target audience, the ad attributes an identity to them, both on the individual level and the collective level, fundamentally structured by their consumer preferences. The ad suggests that youngsters, through the power of their youngness, visited bumubumu.com and built the famous McDonald's promotion. This activity is reflected as a social movement, a democracy of consumption.

4.2.1.7 AD #7: Gnctrkcell Shopping Representative¹³

Source: <http://youtu.be/W6cgrv3SXdE>

Year: 2012

Duration: 53 seconds

Transcription:

The commercial begins with a fancy text saying “Are you Gnctrkcell's shopping representative?”

¹³ See page 64 for the analysis of AD #7, AD #8 and AD #9

A youngster passes from the tollgate of Turkcell headquarters. One of Turkcell's managers, Yusuf Özer, greets him. They shake hands and start walking into the building. Yusuf Özer shows around the company and explains their expectations.

“Hello, you are welcome. Well, you seem to be very self-confident. That is great! Bargaining is also about self-confidence. I heard that you do not even walk into a store where there is not any discount or gifts. Alright, we are actually looking for someone like you. Especially on issues concerning food & beverage and clothing we aim getting the best prices. Coffees, teas, desserts will be on us. When youngsters in Turkey want to eat at a certain place, you and the campaigns you organize will first come to mind. Here you go.”

The manager opens the door of an office specially designed for their new gnctrkcll representative.

An announcement is heard: *“Are you the one that will work with us as a shopping representative? Gnctrkcll is looking for representatives. You may apply for this position of Gnctrkcll’s Facebook page. You may also support your friend.”*



Figure 9



Figure 9 Continued

4.2.1.8 AD #8: Gnçtrkcll Business Representative

Source: <http://youtu.be/W6cgrv3SXdE>

Year: 2012

Duration: 56 seconds

Transcription:

The commercial begins with a fancy text saying “Are you Gnçtrkcll’s business representative?”

A youngster passes from the tollgate of Turkcell headquarters. One of Turkcell’s managers, Tahsin Akar, greets him. They shake hands and start walking into the building. Tahsin Akar shows around the company and explains their expectations.

-Hello, you are welcome. They say you are ready to shake the business from the first day, are you? They also say you are the class representative at school and you work with your uncle on holidays. These are great but we expect a lot more from you. We are looking for the brightest young person that has an entrepreneurial spirit. You will

be the one in charge concerning the business world. When Hakan wants to attend a computer course, he will find you and ask for help. Here you go!



Figure 10

4.2.1.9 AD #9: Gnctrkcell Organization Representative

Source: <http://youtu.be/D3GDEAzkfrE>

Year: 2012

Duration: 1 minute 37 seconds

Transcription:

A youngster passes from the tollgate of Turkcell headquarters. One of Turkcell's managers, Özlem Arın, greets him. They shake hands and start walking into the building. Özlem Arın shows around the company and explains their expectations.

“Welcome! You brought 30 friends together with you. It is great that you have managed to organize your friends but we expect more from you. You know it, right? Could you bring thousands of youngsters along with you? We are looking for someone who is capable of amusing not only his close friends but all the youth. They say you are an expert on organizing concerts and festivals. We want our voice to be heard from all places! People should talk about us. For example, after the final exams, you should turn the campus to a place of amusement. People always face a lot of troubles, you must cheer them up. When Ali, Selin and Kaan decides to attend summer school, you will send them off with drums and horns. We will be acting in concert. We will have a day with Kenan and the next day will be with Acun. You will get used to this. If you see people getting depressed, you will organize the greatest trips. You will have reserved seats in cinemas on the back rows. You will not promise anyone when the Oscars Ceremony takes place. You may need to go on stage. You may also be very famous. Get ready for these kinds of stuff.”

They stop on the way and have a little chat with the famous rock band “Model”. They ask:

-Hey, are the one that will organize our concerts?

The youngster shakes his head to confirm.

-Yeah! Go on!

After that, Özlem Arın continues explaining what they expect.

-Can you really handle this? Of course we will support you, but Turkey will set eyes on you. You can't turn away from this. All or nothing! Can you make it? Think once again. Is this your final decision?



Figure 11

Analysis of AD #7, AD #8 and AD #9:

These three advertisements invite its audience, the youth or gnctrkcll subscriber, to participate in the presented events. The face of the figures that stands for “youth representative” is never seen and his voice is never heard. The audience is supposed to fill the absence of an image, provide a content, a face and a voice for the character that represents himself/herself. The monologues (of a manager of the company) that are heard throughout the commercial are supposed to be dialogs. Additionally, the camera is positioned in a certain way that borrows the vision of its audience. In other words, one sees the event through the eyes of an absent character. The audience is not only supposed to watch, but also to see and give voice to all that absence in the advertisement. So, the ad implies that it represents its audience as real persons by letting them have a say.

The content of the monologues of the managers are also well worth of attention since their speeches, directed at the youth figures, form a frame for the presented absences. Although the managers stand for the company (as employers), they speak the language of buyers or consumers. In Figure 9, the manager states that the company is looking for someone (one of their own customers) to hire that is good at shopping and bargaining. The characteristics such as thriftiness and price sensitiveness that are usually attributed to consumers are shown among the qualities of the personnel that the company is looking for. Throughout his speech, the manager refers to some values and behavior types. However, those values are directly related to consumer practices as soon as they are mentioned. For instance, self-confidence is matched with bargaining, friendship is matched with gift giving and youthfulness is matched with gnctrkcll membership. In Figure 10, the manager states that the company is looking for a bright young consumer with an entrepreneurial spirit to be tasked with issues concerning the careers of youngsters. Figure 11 shows that the company is looking for a consumer who is an expert to be in charge of organizations concerning youth entertainment (fundamentally targeting university students) including concerts, festivals and trips. The manager states that ‘you’ could be famous one day and may go on stage. All three

scenes show that gnctrkcll members i.e. customers of the company are making a career out of consuming practices.

Moreover, the ads do not give any information about mobile communication services provided by the company. Rather than that, a wide range of sectors, especially clothing and fast-food, are promoted in the adverts. Another significant point of these advertisements is that the company provides a managerial position for its customers to determine their own choices. Through the elections organized over Facebook, gnctrkcll subscribers i.e. consumers are considered as sovereign actors, both as buyers and workers, which determine the details of economic activities that they are engaged in.

4.2.2 Magical Fetishism 2

What mainly distinguishes the following set of adverts from the previous one is that they explicitly show scenes where products and services are used. Different from the previous ones, in this group of adverts, products are explicitly shown and their usage magically changes social relations, such that they were not satisfying or they were incomplete before consumption. Another distinctive character of this set is that the usage of products are shown as eliciting emotional reactions.

4.2.2.1 AD #10: Pepsi Couple

Source: <http://youtu.be/yXpvFd0gfkI>

Year: 2009

Duration: 52 seconds

Transcription:

The ad consists of a young couple having a chat on the phone with each other. Their dialogue is very intensely intoned. Meanwhile, they are drinking Pepsi and playing with the empty cans that increase in numbers.

The scene begins with an introductory announcement: “One day, a young gnctrkcll couple is on the phone...”

-What are you up to, sweetheart?

-Nothing much. How about you?

-Nothing. What have you done in the morning?

-Nothing. What are you going to do tonight?

-Nothing. What about tomorrow?

-Nothing. How about you?

-Nothing.

-Could you please say “nothing” for me once again?

-You say it.

-You say it too.

-Nothing.

Right in the middle of the conversation, we hear an announcement:

“With gnctrkcll, words may cease but minutes never end. You get 5 minutes from every Pepsi can in an instant. Additionally, three gnctrkcll members get 2009 minutes every hour”.

The couple is still on the phone.

-Honey, what would we do if we get that 2009 minutes?

-Nothing.



Figure 12



Figure 12 Continued

Analysis:

This example, using a colloquial language, refers to a romantic dialog between two youngsters. The couple is branded, described as a ‘gnctrkcll couple’ by the advert. What is special about the ad is that the dialog between the couple seems not to have any content. As could be seen in its transcription, the couple is chatting about ‘nothing’. In this sense, the advert actually is built on a funny scene, a joke. In order to make sense of an absent content, it seems pertinent to refer Williamson’s text. Judith Williamson (1978) states that absences and jokes are not fundamentally different features of advertising. She refers to Freud’s quote on Theodor Lipps concerning the jokes: “A joke says what it has to say, not always in few words, but in too few words – that is, in words that are insufficient by strict logic or by common modes of thought and speech. It may actually say what it has to say by not saying it” (1978, p.72). From this perspective, it could be argued that the commercial absurdly has a content about ‘nothing’. Although they are on the phone, the couple does not even care about paying the bills since they have a solution for it. While they are on the phone, they keep

drinking Pepsi. The ad also promotes another brand, PepsiCo. Inc. which is a global food and beverage company. Through drinking Pepsi, they get free minutes to call each other. The ad also states that although your words may come to an end, your minutes will last forever. In this sense, there seems to be rational message given by the ad: consuming the products of one brand, makes consumption easier for the other. In other words, you can fill the absence of the content seen in the dialog with whatever you like by drinking Pepsi.

4.2.2.2 AD #11: Things to do while you are young: Rule 98

Source: <http://youtu.be/j5QwgoyNz1U>

Year: 2008

Duration: 1 minute 3 seconds

Transcription:

The ad begins with a youngster trying to escape a dangerous state. Three frustrated men are after him. We see an intense hunt on the streets. While trying to find a place to hide, the youngster is asking for help from his friend on the phone.

An announcement (vocalized by Okan Bayülgen) is heard: *“Things to do while you are young, rule 98: Make the craziest joke of your life.”*

Following that scene, with a flashback, we see how the story begins. The youngster gets into a store and starts chatting with those men.

-Hello. You are Dilek’s elder brother, right?

The man shakes his head to confirm. The youngster keeps talking.

-I am Dilek’s boyfriend. Dilek came over to my house a couple of days ago. This is her toothbrush. I came here to give it to you.

Dilek’s elder brother gets really mad and he starts running after him.

We then move back to the ongoing chasing scene. The youngster is still asking for help from his friend. In order to persuade him, he offers a reward.

-Sinan, if you come and get me out of here I will buy you 150 prepaid units. What do you mean it is not much? Look man, after loading those units, you can make calls priced at 15 minutes per 2 units. Listen to the greatest news: you also get two hours of

free talk that you can use while calling all operators. This is called “genç tarife” (young tariff). Come on, please help me. You are my man!

We hear another announcement: *“Run youngster, run! Run and talk at the same time. The youth could overcome these kinds of incidents. Turkey’s youth club: GNCTRKCLL.”*



Figure 13

Analysis:

As its title suggests, this advert is structured in a way that mainly captures attention by referring to the clash between certain cultural values existing in the Turkish society, majorly among more traditional/older generations and modern/younger generations.

The issue dealt within the ad is concerned with a lifestyle that is considered as incongruous or at least unacceptable according to traditional Turkish cultural values. As could be seen from the transcriptions, the youngster goes on to the elder brother of his girlfriend and, after kindly introducing himself as the boyfriend of his sister, states that they (the couple) spent a night together the previous day. Such an action does not receive a warm welcome by the traditional figures seen in the ad but rather immediately faces a hostile attitude not only from the elder brother but also from his workmates. In this sense, it should be emphasized that the scene represents a challenge to tradition and hostility.

While referring to those problems arising from cultural differences, the ad attaches another dimension to the issue that reveals its main target. The youngster, while trying to escape from the elder brother of his girlfriend (Dilek), uses his mobile phone (powered by gnctrkcell) to call for help from his best friend (Sinan). The ad only introduces the names of the figures representing the youth while other figures are only presented by referring to their traditional social roles. In this sense, the rhetorical form of the commercial is also of vital importance. Throughout the advert the only voice heard is the phone call that the youngster makes. The youngster that is being chased explains the details and advantages of the new gnctrkcell plan to his friend and lays stress on how fair, rational and mutually satisfying it would be to make a deal with each other. After a long negotiation process, the youngster persuades his friend by offering him a reward: 150 credits to be used while calling all operators, plus other benefits. This point is also crucial since their chat shows that the youngster that asks for help makes an offer as if he is the one who decides the advantages of the new plan and considers it as a reward to be given personally. The new gnctrkcell plan is overvalued by being presented as a gift for persuading a friend to help him while trying to escape from a risky condition.

In the end, the issue is solved, i.e. the youngster being chased manages to escape from the dangerous state, through both the usage of mobile services offered by Turkcell and acceptance of new gnctrkcell advantages presented as a mutually satisfying deal that youngsters make among each other. The gnctrkcell member escapes the dangerous

situation by using both of these. In the end of the ad, we do not see what really happens to the youngster but we only know that his friend considers it a fair deal and accepts helping his friend in return for gnctrkcll benefits.

It is implied that in order to escape from tradition, one shall choose his/her own way and decide which way to go. The ad seems to suggest a politically oppositional role for the youth. However, immediately after that proposition, the suggested oppositional position/action of the youth is domineered by being transformed into an act of consumption. The price of being politically oppositional is paid by being economically dependent. However, the economic dimension of the issue is almost totally divorced from the scenery by being reduced to a choice, a deal specifically made between friends.

The final announcement is voiced by Okan Bayülgen, a very famous figure on Turkish television that makes talk shows specifically watched by the youth. In that announcement, it is seen that the offer is valid for all gnctrkcll members. Additionally, gnctrkcll is described as the largest youth club of Turkey whose members are young, energetic, challenging, self-determining and politically oppositional.

4.2.2.3 AD #12: Official sponsor of summer holidays

Source: <http://youtu.be/4dZrIfM4ZAw>

Year: 2010

Duration: 38 seconds

Transcription:

The ad consists of a short announcement supported with fancy texts giving details about ongoing discounts. The transcription of the speech is as follows:

“Youngsters, don’t be sad that the holidays are over. For you to get together with your friends and play games until all hours, Sony PlayStation 3 now has a special price for you. It is 799 TL! You also get two games for free! When you begin starving, you could get a big size pizza from Little Caesars for 9,90 TL. If you are enjoying the chat, a coffee would definitely complement it. When you get a coffee from Kahve Dünyası, the

second one will be a gift. For you to catch up with the fashion trends of autumn, LTB's new season products will have 50% discount for you. The summer could end, but Gnctrkcell's advantages, discounts and gifts last forever. You asked for this, youngsters. You asked for it and Gnctrkcell made it happen."



Figure 14

Analysis:

Here, Gnctrkcell holds the official sponsorship of summer holidays. With a colloquial language, the text of the ad is vocalized by Okan Bayülgen. Bayülgen states that there will be a great cost of social activities (food, clothing travelling etc.) practiced

throughout the holidays. The ad suggests that Turkcell is ready to cover expenses. It is great news for the youngsters and an investment opportunity for the company. Gnctrkcll brand is personified by saying that it offers a solution for those who are mainly having economic issues. In this sense, the commercial simultaneously puts forth a problem and offers a solution. Another problem, again, is solved through spending and consuming more.

Regarding the eating and clothing habits of the youth and activities they are interested in, products and services from other sectors are also promoted in this advert. These products include, with special offers and prices, Sony PSP, a popular game console; KYO My Friend, a manufacturer of swimming suits for young women; Jimmy Key, a major clothing manufacturer, and Aquapark activities. Additionally, ‘free’ SMS messages and mobile minutes are offered to customers who buy products from Simit Sarayı, a popular restaurant chain that mainly sells bagels and tea. The ad also states that there will also be ‘unforgettable’ holidays to be prized.

It could be argued that the final scene, showing a melting ice-cream where the Gnctrkcll logo is placed on, lays emphasis on how fast the holidays will pass. Without the products being promoted, the ad claims that holidays will not be as satisfying as it could be. In this sense, this commercial gives a rational message to its customers. In addition to that, this ad constitutes a perfect example of how leisure time activities mostly depend on consuming practices.

4.2.2.4 AD #13: Gencaver

Source: <http://youtu.be/j75-Se7JfHI>

Year: 2011

Duration: 58 seconds

Transcription:

The ad consists of a speech and graphic animations, including a cartoon character called “Gencaver”. No real characters are used in the animation. All Gnctrkcll members are presented in the same way.

The transcription of the speech is as follows:

Hello folks!!! Me, you, him, her, all of us... As GnctrkcII members, we have made a decision. We have chosen the name of our friend that will always be around whenever we need him. We proudly present “Gencaver”. From now on, “Gencaver” will give us a back. Whenever someone asks “What am I going to do now?” he will be on our fingertips. How? This is how: Until today, we were not sure about who to contact for issues concerning data plans, free cinema tickets or when our phones fell into water. We either had to call the customer service or, at most, we asked our questions from the internet. Now, whenever we want to be informed about advantages of being a GnctrkcII member, “Gencaver” will be ready to take care on Facebook, Twitter, and MSN Messenger. We can also reach him by texting 4362. No matter where you are, “Gencaver” will be there for you. “Gencaver” has a fellow feeling. We are more powerful now.



Figure 15



Figure 15 Continued

Analysis:

In this example, the ad mainly promotes a new customer service exclusive to gnctrkcll members. A very colloquial language is used in order to lift the effectiveness of the scenes. However, unlike previous samples, images of the youth (mainly gnctrkcll members) are presented in a cartoon form. In this way, the real differences among persons are initially reduced to being a youngster. Thereafter, being a youngster is equated to being a gnctrkcll subscriber and that is further reduced to being a nameless cartoon character. This attributes a unified/homogenous character to the youth. However, this unity is not an actual but an imaginary fact. It is through this correlation formed between the cartoon characters and ‘real’ characters that the ad appellates its target audience.

The crowd is formed of male and female stickmen which gives them an ordinary character. On the other hand, the superhero is differentiated with his look from the crowd it represent. It is implied that Gencaver is equipped with the power of gnctrkcll members. The superhero is an outcome of the collective actions of the youth. It is suggested that gnctrkcll members, as we have seen in previous examples, made a decision among themselves and gave a name to their imaginary friend. That name is ‘Gencaver’ which is created through a transforming a Turkish word ‘*cengaver*’ meaning a hero or a warrior. This wordplay attributes heroic characteristics to the imaginary figure. For instance, as a superhero, ‘Gencaver’ is capable of simultaneously succoring all the youngsters concerning the issues they are having with cellular phones and data plans. Gencaver is also capable of finding free cinema tickets to youngsters.

Singlehandedly, the hero is capable of concentrating on requests being received not only from the call center and SMS but also from social networks such as MSN Messenger, Facebook and Twitter. This example also clearly presents how marketing segmentation strategies are operated even for the after sales services.

4.2.2.5 AD #14: I made it!

Source: <http://youtu.be/5EtjREEUfdY>

Year: 2012

Duration: 39 seconds

Transcription:

The ad consists of a scenes showing different demands coming from Gnctrkcll members. Their tariff representative, Tarık Atalar, explains how a new plan could meet the needs of youngsters.

The transcription of their dialogues are as follows:

-Friends, it is me, Tarık, your tariff representative. You keep sending thousands of suggestions to us from our Facebook and Twitter pages.

We hear demands from three different people.

-Tarık, I have enough minutes to use but I need to send more SMS messages.

-We add and poke friends, so we need more internet.

-Could we arrange monthly plans that change based on our needs?

Meanwhile these conversations, youngsters go to an ice-cream store and pick up their favorite flavors. Tarık, offers them the following solution:

-I realized that people have a lot of different demands. One needs SMS messages while the other needs more internet. That is why we came together and made a new plan in the way we want. It is called 'I made it'. We get 500 minutes for 19 TL per month. Besides, for 5 TL per month, we have the option choose either 7500 SMS messages or 500 MB of internet. You can also make your own plan by writing 'I made it' and send it to 2222. In the final scene, we hear various youngsters saying 'I made it!' The ad also shows a Twitter hashtag #BenYaptım and links to Gnctrkcll Facebook page.



Figure 16

Analysis:

The most important characteristics of this advert are its narrative form, characters that are used and the emphasis it lays on consumer choices. It benefits from certain characteristics of the targeted consumer segment such as friend relationships and usage of social media. The ad specifically calls its target audience to participate and let them have say about their personal needs. This is presented as a possibility through a

representative that gnctrkcll members have elected on social media platforms, mainly on Facebook and Twitter.

Characters that are used seem to be ordinary looking young persons who are most probably university students and a tariff representative, named Tarik. The youngsters utter their individual demands to Tarik and they ask for a favor from one of their close friends. The dialogs are in the form of daily language. No characters except a group of gnctrkcll members are present in any of the scenes. The issue is presented as one to be discussed and solved between friends. The ad suggests that, through the advantages of the gnctrkcll subscribership, since you are with your friends, no matter how different your needs are, you could make your own plan that best suits you. For doing so, the ad suggests that a collective action and close friendship relations are necessary. In other words, the solutions found through socialization are divorced from the economic dimension of the issue. It is not an activity of buying and selling, but a pure activity of decision concerning choices.

The slogan of the new campaign is ‘I made it’ (Ben yaptım) and it lays weight on consumer sovereignty. The advert appellates ordinary young people, just like you in the audience and states that you could have it your way. This is clearly seen in the scene where various tariff options are explained. In that very scene, youngsters are picking their favorite flavors from an ice-cream seller.

In the end of the commercial, a hashtag named #BenYaptım is also seen. This is a major way to put the new campaign into circulation by making people talk about it and let others hear it on social media platforms. This also is shown as an activity among youngsters and no information about how the company benefits from this process (low-cost advertising and audience monitoring) is given.

4.2.3 The Lifestyle Format

In the following set of adverts, it is observed that the products and services are promoted in a specific social context, a unifying framework that makes consumption meaningful within a certain social group. Advertisements in the lifestyle format do not explicitly lay stress on the use, satisfaction or utility gathered through the consumption

of promoted products and services. Instead, lifestyle advertising obscures the product by placing it in a social setting and by attaching itself to a person code that is mostly shaped by a group identity based on a set of values, activities, needs, beliefs and dreams. In this sense, such ads harmonize people, products and a setting of consumption and therefore, no other information is given since the ad presents a direct vision of a consumption style (Leiss et. al., 1988, p.194).

4.2.3.1 AD #15: When the nights are ours...

Source: <http://youtu.be/VQDhg9-z-uU>

Year: 2013

Duration: 15 seconds

Transcription:

The scene begins with a moon shaped clock showing 21:02. It is dark and getting late at night. The clock keeps ticking. Right after midnight, a young excited man runs in talking on his mobile phone. He suddenly stops and gives a short message to his friends.

-Hey folks! Nights belong to us! At nights, we get twice as much the minutes we use in daytime, for free. Now get your hands on your phones. Let's start chatting and make a night of it!

After that, he keeps running and moves out of the scene talking on his phone. Following that, we see a silent announcement on the moon explaining how to subscribe to the campaign. It also includes a link to Twitter: #gecelerbizimolunca.

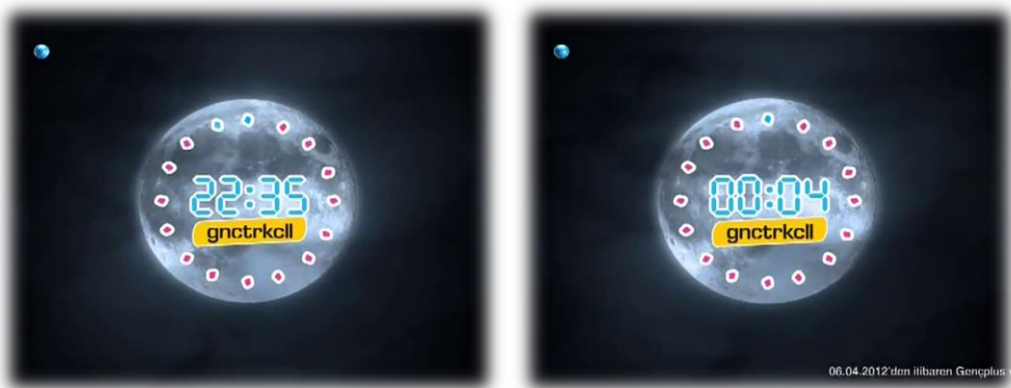


Figure 17



Figure 17 Continued

Analysis:

In the previous section of this work, it was argued that monitoring consumers is a major method of determining marketing strategies. This ad is based on the time related information gathered through the monitoring process of gncetrkcell subscribers i.e. the youth segment of the mobile communication market. Basically, the company detects a time frame in which a heavy usage of mobile communication services among this specific segment takes place.

The ad has a very simple structure and it only lasts for 15 seconds; but it nevertheless consists complicated elements. A very popular Turkish love song (without its lyrics) called 'Uykusuz Her Gece' (sleepless every night) is heard throughout the advert. From that information, it is understood that the scenery provides a romantic atmosphere for the couple speaking on the phone. Couples out there, in the audience, are appellated through this rational message. The ad also shows that the youngster walks into the scene and he never stops moving, even while standing and explaining the details of the campaign. This suggests that, unlike other social groups, the youth, especially lovers, have an immense amount of energy that keeps them moving even in the nights. The ad suggests that the nights belong to the youth, it is conquered by them. Whatever they do with their mobile devices during the daytime becomes an investment for the night time. They effortlessly get what they need, 'for free'.

There is also a significance of nights. At night time, people mostly experience a relatively less organized life in terms of time and space. Daytime is highly organized through institutions such as schools, bureaucracy and workplaces.

Relations of people during the day are ordered. In schools young people end up being in the same rooms with same people year after year just because they are the same age. Eight year olds in room six, ten year olds in room fifteen... And even then there is a permanent order of seating. It is only with the end of school day and coming to the evening that one can choose with whom one wants to be (Vassaf, 2011, p. 21).

In this sense, apart from the ‘investment’ made by the youth (through consumption), the nights become a profitable investment area for the company. There is also a hashtag named ‘#gecelerbizimolunca’ (when the nights are ours) to be communicated on Twitter and Facebook. The hashtag does not limit or determine the content of social communication; it only functions as a topic that people write about. In other words, the ad calls people to freely write about their own opinions or comments, regardless of their relevance to the gnctrkcll campaign. This provides a new database for the company to further monitor its subscribers and get feedback about their campaign.

4.2.3.2 AD #16: Youngsters choose, Gnctrkcll makes it happen – AD I¹⁴

Source: <http://youtu.be/njU4jbgiaQ>

Year: 2011

Duration: 47 seconds

Transcription:

In the first scene, a young female student walks in and nervously knocks the door of the rectorate. She slowly walks into the room. The rector, sitting together with a committee, asks:

“Zeynep Şekerci, please come here. You have to make a decision. Should we organize all your teachers and make classes at your house; should we arrange a trip for you to relax before the exams; or should we organize a “most popular girl in school” competition and make you come first?”

¹⁴ See page 85 for the analysis of AD #16 and AD #17

After these absurd propositions, the student gets shocked and starts laughing. She pulls herself together when hundreds of gnctrkcll members inform her about what is going on. One of them megaphones great news:

“Get used to these kind of stuff, Zeynep. Gnctrkcll users now have “bumubumu.com”. Everything will be asked to us. Whatever we choose will happen“.

Following that announcement, another one is heard. This time it is Okan Bayülgen (he is not seen in the ad).

“Visit bumubumu.com, choose the advantage you want, take your own decisions and let gnctrkcll make it happen. Gnctrkcll. The youth is more powerful now”.



Figure 18



Figure 18 Continued

4.2.3.3 AD #17: Youngsters choose, Gnctrkcll makes it happen – AD II

Source: http://youtu.be/Xi9Q2PJt7_M

Year: 2011

Duration: 48 seconds

Transcription:

The advertisement consists of a dialogue between a man and his father. In the first scene, the young man nervously walks into the living room after the call of his father. The father starts speaking.

-Can, come here. You have to make a decision, son. Would you like us to let your friends come over three times a week, should we send your brother to the village for him not to bother you or should we split the living room into two parts and build a special room for you?

Can is shocked and very excited. He can't even answer.

An announcement is heard: *Get used to these kinds of things, Can! Now gnctrkcll members have buubumu.com. Everything will be asked to us. Whatever we choose will happen. Visit bumubumu.com, pick your own advantage, make your own decisions, and let gnctrkcll make it happen. The youth is more powerful now.*



Figure 19

Analysis of AD #16 and AD #17:

These two examples should be interpreted together since they are two different works of the same serial. Both examples refer to a set of social relations where being young is mostly disadvantageous over against various authorities. It is important to note that none of the events are originally commercial issues. The ads transform the issues into commercial ones. In both ads we hear the names of the gnctrkcll members. This gives

it a more personal feeling and ordinary image. This is of critical importance since the ad could only be made sense of a knowing subject. For instance, Figure 16 presents a scene where a female youngster named Zeynep Şekerci nervously confronts the university administration that has scheduled a meeting specifically for her. The rector of her university, on behalf of the committee, asks her to make a choice among absurd alternatives. In a similar way, Figure 17, presents a scene where a male youngster named Can faintheartedly attends a family-gathering where his parents asks him to make a choice among a series of absurdities. By looking at the facial expressions of youngsters in both scenes, none of the alternatives offered by the concerned authorities are anticipated insomuch that they are not even dreamed of (Please see transcriptions for more details). The ad borrows a set of existing structures. A set of certain social relations are stolen by the ad and transformed into a product. In this sense, the advert does not directly sell youngsters their dreams but tell them how to dream of anything they want and expect even the most absurd ones to come true.

In the final scenes of both commercials, a group of youngsters with megaphones, posters, and clicky bumubumu.com buttons appear. Their presence and announcements imply that these scenes represent an achievement of the youth. Social authorities are challenged through the collective actions of gnctrkcll members and it is their victory day. Bumubumu.com, on the other hand, stands for a virtual space where gnctrkcll members are able to determine and vote for whatever they need or dream about.

In addition to these, the products and services offered by the mobile operator are not present in the advert. However, it is claimed by the advert that the scenes are possible through the usage of services provided by the mobile operator. In other words, these commercials suggest that there are consequences of being or not being a gnctrkcll member. It is the use of the services provided by the company that determines or mediates social relations in such a way. Otherwise, relations depicted in the ad would not be possible.

4.2.3.4 AD #18: Is there a place you know?

Source: <http://youtu.be/DfwV9j2ZqSs>

Year: 2007

Duration: 1 minute 4 seconds

Transcription:

The advertisement consists of a short speech, vocalized by Okan Bayülgen, and various scenes from daily lives of youngsters. These scenes mostly present a youth rebel against dominant cultural values. A long-haired man gets repressed by elders in the neighborhood while walking through the barbershop. Another young man listens to music with a headset and dances between two relatively old people while traveling on a bus. A student gets on stage with his red hat in a graduation ceremony where his behavior is regarded as strange by a professor. A young woman checks her makeup looking at a civil police car's window and does not mind the warnings. A young man keeps changing his shirt until he decides what suits him best.

The transcription of the speech is as follows:

“Is there any place that you know of...

Where, at any moment of life, you see things differently

Where you do not need words to challenge the society

Where you could only hear the sounds you want

Where you make the rules and declare your own kingdom

Where you could be yourself in all circumstances

Where ambivalence is tolerated

Where you say ‘this is my way’ ...”



Figure 20

Analysis:

This advertisement has a relatively different structure. It directly asks a single yet a complicated question referring to desires and/or dreams of young persons, mainly of the ones in the target segment. Throughout the commercial, a speech, voiced by Okan Bayülgen, is heard that is supported with various scenes from daily lives of youngsters. The speech is fundamentally built on characteristics of the youth that are majorly formulated in contrast with social authorities, traditional values and older generations. It is in this very way that the ad highlights the frame of youth identity or life-style.

The scenes where youth are contrasted with aforesaid circles and values could be seen the transcription of the ad above. However, a deeper analysis of those scenes is necessary to have a better grasp of the issue. The first scene includes a scene where a youngster, together with his friends, swings upside down on a bar in a playground. The speech suggests that there may be a place where you see things from a different perspective. The second scene includes a male youngster being harassed by the people in the barbershop for being long-haired. However, he holds his head high and flips his hair by removing his hairgrip. In the meantime, the speech suggests that there could be a place where one does not need words to challenge tradition. The third scene shows a youngster being found odd by older people for listening to music and dancing in a public service vehicle. His “nonconformist” behavior is supported by the speech stating that there might be a place where one has a right to only listen to sounds which he/she wants to hear. The fourth scene includes a youngster being found strange by one of his professors in the graduation ceremony for wearing a red hat rather than a cap and gown in the graduation ceremony. The speech supports the youngster stating that there could be a place where one may establish his/her own rules and declare his/her own kingdom. In the fifth scene, a female youngster gets warned by undercover cops or security officers for tidying up herself by looking at the window of their car. The speech supports her by stating that there could be a place where, under all conditions, you could be yourself. A male youngster, in the sixth scene, keeps changing his shirt until he finds out what he really wants to wear. The speech supports him by saying that there may be a place where indecisiveness is totally tolerated.

Although the advert asks a question to its audience, it does not give a clear or direct answer. It rather points into a direction in the final scene. Where the long question comes to an end, a hint is dropped: the address of the website of gnctrkcell is shown as the place that youngsters are looking for. The images presented in the ad show us that it is not the advertisements that loads them a character. On the contrary, it suggests that the youth defines themselves and live accordingly. All the scenes in the ad seem to claim to represent the youth as they are and offers them a place where they can say “this is my own way”.

Youth identity is differentiated from other groups in the society based on certain values and behaviors. However, they are homogenized in their dreams. The ad sells them not only a product but a desired life-style. It is argued that gnctrkcell is the ‘place’ where their dreams could come true. This is the way how a mass appeal is created: If you are living or if you dream of living in these ways, it is claimed that gnctrkcell is the right place for you. This example shows how far the emphasis on consumer characteristics can go without directly showing the product and/or services sold in the advertisement.

4.2.3.5 AD #19: We now have a new Gnctrkcell

Source: <http://youtu.be/F8GOD62IW1E>

Year: 2012

Duration: 1 minute 54 seconds

Transcription:

The ad consists of various enthusiastic scenes showing daily lives of certain young people. They are having a great time together at home, at the dormitories, football stadiums and elsewhere. They share their rooms, money and food. We see that these people are mostly university students who study and live together, far away from their families. Right from the beginning of the ad, we hear them explaining how they cope with troubles through cooperation. The transcription of their speech is as follows:

It is us: the youth at home, at school, on the streets. And we best know each other.

For instance, we may have a feast just with 5 liras. We may eat spaghetti everyday or we may finish food sent from our families in 3 minutes.

And mommy, don't listen to this: if a jersey is not worn too much, it is a clean one.

We, we write in all places. School with friends is something different from school. We want it to end and never end at the same time.

We wrote the book of sharing at school and the dormitories.

For us, to split means to split our sides and have fun. Otherwise, we never split off from each other. Most days begin and end at Facebook.

Yes, no one knows us better than we do.

We never let others decide on behalf of us. We determine our wants and achieve them with the power of our youthfulness. For that reason, we now have a say in the management of gnctrkcll. We chose our representatives on Facebook from 17,000 candidates who will see our differences, listen to our needs and realize them.

Oğuzhan will pick up and equip the devices that we like. Mehmet Ali will organize all concerts and events. Tarik will formulate price plans that perfectly suit our needs.

Tuba, through bargaining, will organize sales campaigns with top brands at the best possible rates. Alperen will engage in activities concerning business and careers and will guide us in these processes. We know you and we know ourselves. There is now a new gnctrkcll in our lives. Yours, mine, ours. Gnctrkcll.



Figure 21



Figure 21 Continued

Analysis:

The nineteenth example will shed light to the final (twentieth) analysis of this research. The main reason for this is that, in the nineteenth example, there are various scenes showing exactly the same figures but in a slightly different form. Keeping that in mind, the first thing to be said about this particular advert is that it reveals common patterns observed in previous examples. It does not only repeat and refer to them but it carries on their messages and stories. Events that remain incomplete in an advert, continues on another one. Although ads could also be read one by one, it would not be possible to comprehend their unity and dynamic character. From this perspective, it is observed that ads of the gnctrkcll campaign fall back upon themselves to provide permanency. For instance, in this advert, the absences seen in Figures 1, 2 and 3 are filled with real persons that are the elected representatives of gnctrkcll. Regarding this, it could be argued that commercials are further integrated to lives of the youth suggesting that what ads show are actually real events occurring with their participation.

In this particular commercial, various youngster figures are shown as expressing themselves, addressing their own lifestyles, values and expectations. The verbal elements of the advert also address the relationship of the youth with their families, their economic hardships, and how they overcome these difficulties in their everyday live through cooperating with each other. For instance, as could be seen in the transcription, youth figures state that with only 5 Turkish Liras, they may have quite a feast. Besides, the figures state that they may enjoy eating spaghetti every day. It is also shown that the youngsters share life to a considerable extent. As housemates and dormitory friends, they are shown as sharing food packages that their families send them and even toilet papers they use in common areas. Another figure in the advert, expresses how important and useful Facebook is in their daily lives. All these characteristics and habits are directly absorbed by the advert and transferred to gnctrkcll membership. This membership is shown as a platform where people best know each other and thus, a person could become himself/herself.

4.2.3.6 AD #20: Yours, mine, ours

Source: <http://youtu.be/51wmaspc7Zc>

Year: 2012

Duration: 1 minute 18 seconds

Transcription:

The ad consists of various enthusiastic scenes showing daily lives of certain young people. They are having a great time together at home, at the dormitories, football stadiums and elsewhere. They share their rooms, money and food. We see that these people are mostly university students who study and live together. Right from the beginning of the ad, we hear a jingle performed by the famous Turkish rock band “Model”. The lyrics of the commercial music is translated and transcribed as follows:

I have dreams, my paper boats

Whatever I feel like to do, that way I bend and fold them

Hope is my language, my heart, my dialect

The world is my playground.

Whatever I feel like to do, that way I keep playing
Gnctrkccll, yours, mine, ours
Gnctrkccll, yours, mine, ours
Weird, my weird habits
My secret bays
Whatever I look like
That is how I am.
I have dreams, my paper boats.
Whatever I feel like to do, that way I bend and fold them
Hope is my language, my heart, my dialect
The world is my playground
Whatever I feel like to do, that way I keep playing
Gnctrkccll, yours, mine, ours
Gnctrkccll, yours, mine, ours



Figure 22



Figure 22 Continued

Analysis:

This final example is a purely artistic expression of consumerism. It is an advertising work that merges information gathered through marketing segmentation with lyric poetry, rock music and video production. At first sight, it may be hard to see what exactly is mysterious about it. However, as its analysis will show, it is an advert about other gnctrkcll advertisements. In this sense, it could only be made sense of by referring to other examples dealt within this research. This advert actually calls the attention of an audience that is already familiar with other gnctrkcll advertisements and that either directly participated to or has knowledge about the campaign that is in operation for over eight years. For this reason, the final analysis will be considered as an opportunity to put things together and make a general evaluation about the gnctrkcll advertising campaign. It is considered as an opportunity to see ideology not behind reality but reality within ideology.

The poetic lyrics of the song that is heard throughout the advert is worthy of consideration since it frames the entire setting and gives the ad its meaning by certain referent systems. However, before moving on to the analysis of lyrics, it seems appropriate to write a few things about characters presented in the advertisement. As could be seen in previous examples, scenes and characters shown in the ad are specifically selected to look ordinary or 'normal'. The characters used in the advert are ordinary young people, mostly university students that are presented as a group of people that leaves their families behind and start a new and relatively free life with their friends. The characteristics and social activities of that specific segment is successfully monitored through marketers and advertisers. The advert also refers to some activities by showing scenes from their daily lives and social surroundings. Various scenes recorded from university campuses, lecture halls, dormitories and student houses perhaps show the most casual states of their affairs. Youngsters are shown while sleeping, dressing up, eating, dancing, having fun and joking around with friends. Although there are many characters presented in the advertisement, the lyrics of the song indicates a single person. The lyrics are written in the first-person singular form that makes the audience feel as if they are expressing themselves. It actually not speaks to you but speaks through you and 'you' can hardly escape from it.

Having briefly summarized the plot, we may now move on to the analysis of the lyrics of the song that is specifically written and composed for the gnctrkcll campaign. The first thing to be said about the verbal elements of the song is that it is highly emotional. The usage of products are not explicitly stated in the lyrics, yet, it implies an emotional 'response' mostly based on product use but in the form of self-expression. Although no products are present in the advert, gnctrkcll subscribership is constantly rearticulated by saying "Gnctrkcll is yours, mine, ours". It is expressed in the lyrics that youngsters have dreams just like paper boats that may be bent in whatever way they want. Figures 6 and 5 exactly give the same messages. Hope is said to be their heartfelt language. They hope of a different world, a 'new place' (as seen Figures 5 and 18) where they could live 'as they are' based on their 'weird habits and dreams'. Just as seen in Figures 8, 7, 16 and 13 where they are free to choose where to go, what to wear, what to eat, what to listen to; a new place where they could challenge tradition and

social authorities and make their own rules. Now that Gnctrkcll is there, the youth transforms the world into a playground where they are capable of following thorough their dreams, even the most absurd ones, and make them real. The musical atmosphere in the advert overlays the real situation that the youth are living in by placing them into an imagined or dream-like world. The real subjects are exchanged with imaginary ones in the appellation process.

4.3 Research Findings

The entirety of Chapter 4 had been devoted for constructing a comprehensive analysis of the ideological character of the Gnctrkcll commercials and their implications in terms of consumerism. Having analyzed twenty Gnctrkcll advertisements in detail, it now seems pertinent to put forth a general evaluation of the research findings for delineating how the principle of segmentation is elevated from the marketplace to the sphere of advertising discourse.

The analyses reported in this chapter indicate that Gnctrkcll adverts set a revealing example of the marketing concept of segmentation put into practice. In this sense, it is possible to label them as presenters of a demassified mode of consumption. The significance of the youth segment for marketers and advertisers of the mobile communication sector had been briefly introduced in the first section of this chapter. However, regarding the wide range of differences that essentially exist among the youth population, it may be suggested that such fragmentation does not extensively depend on the characteristics of the entire youth population or based on their real social relations. In this sense, it is possible to state that the Gnctrkcll campaign, depending on a limited number of characteristics that the youth have in common, rather than precisely responding to a market that already exists, magically constructs a new group of consumers.

It was observed that particular forms of fetishism were operationalized in various adverts. Advertisements that are aggregated under the titles of Magical Fetishism 1 and Magical Fetishism 2 focus more on how usage of the promoted products mediate social relations in a way that those relations were either not possible at all or incomplete and

less satisfying before their consumption. On the other hand, adverts grouped under the title of Lifestyle Format heavily rely on a social setting through which the products and services are articulated. Although these advertisements were grouped under the above said categories due to the research design, since they are a part of the same campaign targeting a specific segment in the mobile communication market, they have a unified character both in content and in context. This could be observed, as demonstrated in the analyses, through the codes of audience that the adverts draw upon. Regarding the codes of audience, it was observed that all the three sets of advertisements have a holistic structure. At this point, it seems appropriate to offer a brief summary of them in the form of tables. While doing so, the correlation between different types of fetishism and codes of audience will be shown.

4.3.1 Person Code

The person code is concerned with identifying the type of appeal made through the use of various characters in the adverts. Gnctrkcell adverts mainly focus on carefully selected ‘ordinary’ young characters through which it involves the assumption that people presented in the scenes are like the people in the audience. These young characters are introduced to the audience with ‘real’ names and in this way, the ads give the impression that they present factual circumstances. Where the person code is not explicitly shown (absent), the audience i.e. real persons are invited to participate in the events presented in the commercials for filling the absence of images and dialogs that exist in the scenery. In this context, it could be argued that the ads appellate ‘you’ and replaces real individuals in the audience with the characters presented in the scenery. Additionally, it was observed that famous person appeal was used in the ads either through presenting celebrities as actors/actresses, announcers of campaign details or singers of commercial songs/jingles. The person code, along with the dominant social grouping code, is extremely important in the sense that it shows how advertisements personify the product by attributing or transferring them the qualities of people. The Turkcell brand, through this transference, becomes Gnctrkcell (Genç Turkcell/Young Turkcell).

Table 2. Person code presented in each ad

PERSON CODE	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Ordinary person	x		x	x		x				x	x			x	x	x	x	x	x	x
Company employee																				
Ideal person																				
Famous person	x			x	x													x		x
Fictional mythical													x							
Absent		x			x		x	x	x			x	x							

4.3.2 Dominant Social Grouping

“Ads are representations of a social type or a demographic category with which the reader or viewer can identify” (Schudson, 1984, p.214). Here, the structure of the person code is expanded into a framework of social groups. In our selection of ads, it was observed that the demographic category highlights young adults. They are mostly presented as groups of friends or as couples who share a common social environment, mainly university campuses and entertainment facilities. This code has been worthwhile since it helped us follow how the person code is situated in various social surroundings and follow how the relations in that environment materialize. In the Gnctrkcell advertisements, “products are freed from only being utilitarian things, or abstract representations of social values, or tied up with the world of personal and interpersonal relationships. Here, utility, symbolization and personalization are mixed and remixed under the sign of the group. Products are badges of group membership” (Jhally, 1987, p.202). The results of this particular code is presented in Table 3.

Table 3. Dominant Social Grouping presented in each ad

DOMINANT SOCIAL GROUPING	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Couple(s)	x									x					x				x	x
Family																	x			
Grouped/friends		x	x	x		x							x	x				x	x	x
Student			x													x			x	
Company employees							x	x	x											
Mixed											x					x		x		
None					x							x								

4.3.3 Interpersonal Relations

The results of the coding of this variable reveals the set of relationships between dominant social groupings (totemic group) presented in the commercials. It was observed that interpersonal relations shown in the ads highly lay stress on friendship (as housemates or schoolmates), romantic love, parental and celebrity-fan relations. The code of interpersonal relations is important in the sense that it reveals how the advertisements compose a semblance where the social relations of the totemic group are formed through consumption of goods and services.

The ensemble of goods serves as a general communication system in which everyone, at least potentially, can participate. On the other hand, the ensemble of goods is not a random assortment but a highly structured collection; material objects, having a certain permanence and being easily distinguishable from each other, serve ideally to mark social distinctions according to who possesses or controls any particular thing and who does not (Leiss et. al., 1988, p. 246).

The youth is distinguished from other groups in society, mainly from older generations and social authorities such as family, by representing them as a homogeneous group gathered together based on various forms of relationships that are mediated through Gnctrkcll membership. The effects of using Gnctrkcll products, either explicitly or implicitly shown in the adverts, together with products promoted from other sectors, mediates or changes these social relations in such a way that they were not complete, less satisfying, less meaningful or even not possible before consumption. Additionally, this code is essential in the sense that it indicates social values that organize interpersonal relations.

Table 4. Interpersonal relations presented in each ad

INTERPERSONAL RELATIONS	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Romantic love	x									x	x				x					x
Celebrity-fan				x					x											
Worker-client						x	x	x	x											
Parental											x						x			
Friendship		x	x		x	x						x	x	x	x		x		x	x
Housemate		x																	x	x
Schoolmate		x					x	x	x										x	x
Student-teacher																x				
Youth vs Social authorities		x	x	x							x					x	x	x		
None																				

4.3.4 Values

The relationship between products and satisfaction, in addition to material characteristics of goods, has a symbolic cultural correlate (Jhally, 1987, p.20). The symbolic cultural correlate of products, as observed in Gnctrkcll commercials, translates the characteristics of products to human terms and vice versa. The dominant values emphasized in our selection of adverts, as could be seen in Table 5, are collectivity, spirit of sharing, independence, thriftiness, self-confidence, power, friendship, love and freedom (mainly associated with freedom of choice and consumer sovereignty). Another ideological character of advertising is revealed through the analysis of this particular code. At this point it seems appropriate to refer to Williamson. She writes:

Advertisements give us the assurance that we are ourselves, separate individuals, and that we choose to do what we do. It is crucial to maintain the myth that this choice is an individual one, that we act in accordance with our beliefs — and of course, although these beliefs are ideological, and hence shared, we feel they are ours in particular (Williamson, 1978, p.53).

Values presented in the adverts are either directly transferred to products and their use or attributed to the consumers that use the promoted products. In this way, it was observed that product use creates or elicits an emotional response/reaction.

Table 5. Values presented in each ad

VALUES	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Solidarity/fraternity		x	x				x	x	x		x							x	x	x
Achievement		x	x	x		x	x	x	x		x		x	x		x	x		x	
Friendship			x		x	x					x			x		x	x	x	x	x
Romantic love	x									x					x					x
Spirit of sharing	x										x	x						x	x	x
Power					x	x								x		x	x		x	x
Self-confidence		x		x		x	x	x	x		x			x		x	x		x	x
Challenge tradition/authority											x							x		x
Consumer sovereignty		x	x		x	x	x	x	x			x	x	x	x	x			x	x
Claim one's rights		x	x															x		x
Freedom of choice		x	x		x	x							x	x		x	x	x		
Thriftiness			x			x	x			x	x								x	
Youngness	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Independence/freedom		x			x						x							x	x	x

4.3.5 Activities

The results of the coding of this variable, as show in Table 6, highlight the activities that the youth is engaged in various social settings shown in the advertisements. Gnctrkcll commercials present a social setting where young people socialize through leisure time activities, including social networking, shopping, eating and going to movies and concerts. It is not surprising that all these activities that are shown as ordinary practices of everyday life, in a way or another, includes usage of Gnctrkcll services. Additionally, regarding the values presented in the results of the previous coding, it was observed that characters are engaged in demonstrations where they make Gnctrkcll advertisements themselves with an emphasis on their needs, freedom to choose and their power and right to determine the details of the campaign. The usage of mobile phones is rarely shown in the commercials. However, Gnctrkcll advertisements suggest that product use completes these activities or makes them more satisfying. Regarding the activities code, it was also observed that there is a particular emphasis on usage of social media platforms. These platforms are presented as new spaces where consumers (presented as friends) get together and make consumer choices based on their needs. Consumption, in this sense, turns out to be a pure activity of decision making that is, to a large extent, divorced from its economic dimension.

Table 6. Activities presented in each ad

ACTIVITIES	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Going to concerts/movies	x								x											x
Housework																			x	x
Work								x												
Social-friends			x	x		x	x		x					x		x	x	x	x	x
Social-romance	x																			z
Social networking							x	x					x	x					x	z
Eating	x			x	x	x	x						x						x	z
Making advertisement		x	x	x		x					x			x	x	x	x		x	
Shopping					x		x					x								
Educational									x							x			x	x
Usage of mobile phones										x	x		x	x	x					
Protest/demonstration		x	x			x										x	x	x		
Other																				
None																				

4.3.6 Other Sectors Promoted

We have suggested earlier that the codes of advertising mostly depend upon an external belief system. However, the detailed analysis of Gnctrkcll ads, as presented in the table below, further suggests that there is also a dependency across products of a wide range of brands operating in diverse sectors in the marketplace. The elements of promotion, in this sense, are multi-directional.

Its elements, whether in the form of famous personalities, social stereotypes or mythic allusions, are constantly re-circulated and reworked in the symbolic universe of advertising itself. From the clothes we wear, to the parties we vote for at election time, wherever in fact a market of some kind operates, everything mirrors back the same basic signifying model - promotion in one sector has come to dovetail with promotion in another (Wernick, 1991, p.187).

In the Gnctrkcll ads, while showing social activities that the youth is engaged in, brands from a wide range of sectors are promoted. “It is as if we are in a hall of mirrors —each promotional message refers us to a commodity which is itself the site of another promotion. And so on, in an endless dance whose only point is to circulate the circulation of something else” (Wernick, 1991, p.121). These brands are specifically chosen based on the consumption habits of the target audience and products of the concerned brands are presented with exclusive offers for Gnctrkcll subscribers. In this

way, advertisements not only represent the usage of Gnctrkcll services as a rational activity (since it makes it easier and ‘advantageous’ to purchase a wide range of products in the marketplace) but also enhance interconnects “both in terms of the common pool of myths, symbols, tropes, and values which it employs, and through the way in which each of the objects to which a promotional message is attached is itself a promotional sign, and so on in an endless chain of mutual reference and implication” (Wernick, 1991, p.187).

Table 7. Other sectors promoted in each ad

OTHER SECTORS PROMOTED	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Fast-food/beverage	x			x		x				x		x								
Cinema	x																			
Technology/internet							x	x	x			x		x					x	
Clothing												x								
None		x	x		x						x		x		x	x	x	x		x

4.3.7 Rhetorical Form

In terms of rhetorical form, economy/price appeal, typical person appeal, effects of product use appeal, peer appeal, famous star appeal and offer appeal attract attention. The results of this particular coding are significant in the sense that they show how activities, values and social relationships of the dominant social grouping are manipulated through providing a meaning frame that unifies them, along the axis of the promoted products.

Table 8. Rhetorical form of each ad

RHETORICAL FORM	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Economy/price appeal	x		x				x			x	x	x		x	x				x	
Effects appeal	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Typical person appeal			x	x		x	x	x	x	x	x			x	x	x	x	x	x	x
Popular activities appeal	x		x				x	x	x			x							x	
Famous star appeal	x			x	x							x						x		x
Offer appeal	x		x	x	x	x	x	x	x	x	x	x	x	x	x				x	
Peer appeal		x	x		x	x	x	x	x		x	x	x	x	x	x	x	x	x	x
None																				

4.3.8 Style

Stylistically, there is a significant reliance on fictionalized narratives that are highly sentimental and humorous. Additionally, it was observed that campaign songs, all vocalized by various famous stars, are used to communicate *through and about objects*. The artistic character of the advertisements overlays the real situation that the youth are living in by placing them into an imagined or dream-like world. In this frame Leiss et. al. writes:

Advertisements certainly are fictions, that is, imaginative creations or artful representations of possible worlds, and they strive mightily to redescribe reality, by taking familiar components of everyday life – recognizable people, indoor and outdoor settings, and social situations – and conjuring up scene after scene full of hypothetical interactions between these components and a product (1988, p. 241).

The style code, closely related to the rhetorical form, could be considered as the way which the advert structures the type of appeal. Findings of this code is crucial for understanding how the Gnctrkcll adverts elicit emotional reaction.

Table 9. Style of each ad

STYLE	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Presenter speech/testimonial	x	x	x	x	x					x	x	x			x			x	x	
Tells story/fictionalized	x	x	x	x		x				x	x		x	x	x	x	x		x	
Cartoon/graphics		x			x							x	x							
Humor	x			x						x	x					x	x			
Sentimental	x																	x	x	x
Interview							x	x	x											
Song/jingle	x	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x
None																				

4.3.9 Lifestyle

Regarding the detailed analyses of adverts in this chapter and taking the findings of the previous codes into account, it could be argued that Gnctrkcll commercials in general, regroup the youth in terms of consumerism at the expense of the real differences. The table presented below, shows that Gnctrkcll adverts precisely present a group of middle class youngsters who are shown as participants of a common environment.

Table 10. Lifestyle presented in each ad

LIFESTYLE	AD #1	AD #2	AD #3	AD #4	AD #5	AD #6	AD #7	AD #8	AD #9	AD #10	AD #11	AD #12	AD #13	AD #14	AD #15	AD #16	AD #17	AD #18	AD #19	AD #20
Middleclass	x	x	x	x		x				x	x			x	x	x	x	x	x	x
Traditional											x						x	x		
Modern											x							x		
University student		x	x													x		x	x	x
Other																				
None					x		x	x	x			x	x							

It is obvious that the entire population of the youth could not be characterized as middleclass university students who share values presented in the adverts, who have a similar interest in the presented activities or whose needs are common such that claimed in the commercials. In addition to that, Gnctrkcell ads identify its audience with the youth image it presents along the axis of services provided by the mobile operator and along the axis of products promoted in cooperation with brands from other sectors. In this way, it could be argued that the concerned adverts not only present but also constitute a homogeneous identity for the youth. As stated elsewhere, in essence, the youth form a highly crowded and considerably a heterogeneous fragment of the society. They belong to different social classes, live in different territories, come from families with unequal income levels, have inordinate participation rates in education and, perhaps most importantly, they stand in dissimilar positions of the labor force. The ideological role of adverts could be sighted in this very context. Advertisements are ideological apparatuses in the sense that they reconstitute the society into classes of consumption.

CHAPTER 5

CONCLUSION

Towards instrumenting theoretical and empirical lines of inquiry, this work addressed the ideological role of Gnctrkcll advertisements in generating meaning filters based on consumption of manufactured goods and services that, in return, provide a meaning system that potentially influences the ways in which people perceive and make sense of their lives. Yet, rather than measuring its influence on people's attitudes and behaviors, the limits of our analyses had been set to what could be seen in the advertisements themselves.

In this context, the selection of advertisements analyzed in this particular research are compositions designed in accordance with the marketing strategy of segmentation that is also known as lifestyle targeting. Gnctrkcll advertisements are certainly works of fiction; however, they highly depend upon information about real individuals through which they attribute a particular cultural frame to the products and services they promote. After having put forth an in-depth analysis of twenty advertisements in the previous section of this work, it could be argued that, by looking at the contemporary conditions of the mobile communication market and conceptions of the usage of services provided by mobile operators, advertisements do not necessarily mean to create new needs for individuals. Instead, as Jhally states, the real ideological role of advertisements is not to create demand but it is to give us meaning. "That is why it is so powerful. If it is manipulative, it is manipulative with respect to a real need: our need to know the world and to make sense of it, our need to know ourselves" (Jhally, 1987, p.197).

It could be observed that consumption of certain products and usage of various services, as presented in the advertisements, have become an activity of socialization. Based upon the findings of our research, with reference to Baudrillard, it could be argued that

“monopoly capitalism has shifted the focus of control from production into consumption, with control over demand and socialization by code” (1975, p. 127).

Today, advertisements place a stamp on almost every aspect of our social life, including the differences that exist in society and even on elements of life that are not immediately commercial. Schudson argued that “advertising is part of the establishment and reflection of a common symbolic culture which connects the buyer to an assemblage of buyers through words and pictures available to all and tailored to no of them.” However, when looked at the contemporary form advertising, it could be argued that advertisements connect consumers through words and pictures that are available to all and tailored to each of them.

Images of the youth, such as that provided by Gnctrkcell advertisements show us “a world defined by the retail consumption of goods and services; a world in which social relations are often disciplined by the exchange of money; a world where it increasingly makes sense that if there are solutions to be had, they can be bought” (Ewen, 1992, p.24). In addition to that, Gnctrkcell advertisements represent and cultivate a youth lifestyle through a network of consumption that exceeds the boundaries of products sold in the mobile communication sector. Put another way, possession of goods or usage of services provided by Turkcell is shown as practices of buying into lifestyles and values.

It was observed that Gnctrkcell commercials, on a symbolic level, regroup the youth in terms of consumerism at the expense of their real differences. In addition to that, these ads identify the audience with the youth image it presents along the axis of services provided by the mobile operator and along the axis of products promoted in cooperation with brands from other sectors. The real differences and inequalities that exist in the Turkish society are overlaid through homogeneous semblances of the youth created by Gnctrkcell advertisements. In this sense, ads could be considered as deceptive mirrors of society showing an imagined representation of the whole. As, Schudson argued, advertising could be comprehended as form of capitalist realism which represents

society not as it is but as it should be in accordance with principles of the marketplace (1993, p.215).

However, it could of course be argued that the advertisements dealt within this research says more than what analyses put forth in this work. Inevitably, advertisements examined in this work highly depend on the subjective position their analyzer. With different theoretical orientations, it is possible to interpret these cultural texts in many alternative ways. On that score, it is pertinent to state that the advertisements that are dealt within this research do not represent the youth culture in Turkey as a whole. While the analyses put forth in this research suggest that youth culture and identity is dominantly shaped by discourses of consumption, it does not claim that its findings are generalizable to the entire youth population in Turkey.

There is no doubt that advertisements are not the only cultural factors that structure or influence social life in contemporary society. Yet, as the results of this study show, they are one of the most structured, planned, strategic, and thus, one of the most powerful factors within the process of cultural change. To conclude, the major concern of cultural criticism, as Judith Williamson signifies, is not to change the ads, but to change the society. Accordingly, the main target of this research has been to construct a critique of advertising regarding its ideological role in determining the character of consumer culture by narrowly focusing on a single campaign targeting the youth. Together with various similar researches in the academic field of media and cultural studies, this work should be read as an up-to-date analysis of the advertisement phenomenon by concentrating on an undiscussed sample. In this sense, it could be regarded as a modest attempt to contribute and advance the common ground for dealing with the ideological character of advertisements.

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APPENDIX

TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü	<input type="checkbox"/>
Sosyal Bilimler Enstitüsü	<input type="checkbox"/>
Uygulamalı Matematik Enstitüsü	<input type="checkbox"/>
Enformatik Enstitüsü	<input type="checkbox"/>
Deniz Bilimleri Enstitüsü	<input type="checkbox"/>

YAZARIN

Soyadı :
Adı :
Bölümü :

TEZİN ADI (İngilizce) :

TEZİN TÜRÜ : Yüksek Lisans ☐ Doktora ☐

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir. ☐
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir. ☐
3. Tezimden bir (1) yıl süreyle fotokopi alınamaz. ☐

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: