

**A HISTORICAL COMPARATIVE ANALYSIS OF FAMILY IMAGES IN  
“DETERGENT” “SOFT DRINK” AND “MARGARINE”  
ADVERTISEMENTS ON TURKISH TELEVISION**

A THESIS  
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MASTER OF FINE ARTS

By  
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August, 2004

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

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## **ABSTRACT**

### **A HISTORICAL COMPARATIVE ANALYSIS OF FAMILY IMAGES IN “DETERGENT” “SOFT DRINK” AND “MARGARINE” ADVERTISEMENTS ON TURKISH TELEVISION**

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August, 2004

“Family” image and its meaning in Turkish culture is going to be examined through the analysis of television advertisements in two different time periods, which are late 1980s and present time. Through the comparison, the differences are further investigated according to approaches based upon the critiques Stuart Ewen and Gillian Dyer.

Keywords: Turkish family, television advertisements, visual communication, family images, detergent, soft drink, margarine.

## ÖZET

# **TÜRK TELEVİZYON REKLAMLARINDA İÇİNDE AİLE İMAJI GEÇEN “TEMİZLİK MALZEMESİ” “MARGARİN” VE “MEŞRUBAT” REKLAMLARININ 1980 SONRASI VE GÜNÜMÜZ OLARAK KARŞILAŞTIRMALI BİR ANALİZİ**

Gizem Alagöz

Grafik Tasarım Bölümü

Yüksek Lisans

Tez Yöneticisi: Y. Doç. Dr. Mahmut Mutman

Ağustos, 2004

Bu tez çalışması, televizyonun Türk ailesi ile ilk tanıştığı dönemlerdeki reklamlar ve günümüz reklamlarının, özellikle içerisinde aile imajı geçen temizlik malzemesi, meşrubat ve margarin reklamlarını karşılaştırarak analiz ediyor. Karşılaştırma neticesinde, reklamlardaki aile yansımasındaki değişiklikler mercek altında inceleniyor. Bunun için Stuart Ewen ve Gillian Dyer gibi kritiklerin analizleri temel alınıyor.

Anahtar kelimeler: Türk Ailesi, televizyon reklamları, görsel iletişim, aile imajı, deterjan, meşrubat, margarin.

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## I. INTRODUCTION

My thesis is built on the representation of Turkish family in television advertisements. During the research process, I realized that there is a change in the portrayal of families from the earlier advertisements into recent ones.

In its simplest terms, the word “advertising” means drawing attention to something or notifying or informing somebody of something. You can advertise by word of mouth, simply like gossiping, just by passing the word among friends and neighbors. However, if the aim is to reach a great number of people, a public announcement has to be made in a more common way in order to send the message to masses.

Advertising, as Leiss, Kline and Jally defined in their book, *Social Communication in Advertising*, is not only a communication tool between companies and their customers, but also a social actor and a cultural artifact. As a social actor, advertising stages a powerful social drama which transforms symbols and ideas, further bonds the images of individuals and products together.

Advertising, on the other hand, according to Gillian Dyer, is claimed to be an irrational system. It appeals to our emotions and anti-social feelings which have nothing to do with the goods on offer. Advertisements usually propose that private purchase is the only way to social success and happiness. Other than this, advertising is also defended as it is economically necessary and has brought many benefits to

society. “It contributes to society’s welfare and raises people’s standard of living by encouraging the sales of mass-produced goods, thus stimulating production and creating employment and prosperity.” (3-4) The primary function of advertising is to introduce a wide range of consumer goods to the public. “In the words of the economist J.K. Galbraith, advertising keeps the atmosphere ‘suitably consumptive’.” (qtd. in Dyer, 6)

Galbraith continues to argue that the more abundant goods become and the more removed they are from basic physical and social needs, we become more open to appeals which are grounded psychologically. Although the goods on display in shops or supermarkets do not usually relate to our urgent needs, we desire them. The central function of advertising is to create desires that previously did not exist. Therefore advertising should be arousing our interests and emotions in favor of goods and more goods, and thereby actually creates the desires it seeks to satisfy. Our desires are stimulated and shaped by the demands of the system of production, not by the needs of society or of the individual. It is, thus, the advertiser’s task to try to persuade rather than to inform.

Advertisements are the outcomes of shared culture. The audience has to find something intimate from the ad itself. Setting a common frame of reference in order to persuade the audience about the product is vital. For that reason, “the advertiser employs language, images, ideas and values drawn from the culture, and assembles a message which is fed back into the culture. Both communicator and receiver are products of the culture – they share its meaning.” (Dyer, 13)

Advertisements are the inevitable and powerful parts of our environment. Some of them are predictable; some are striking, entertaining or amusing. It is essential to consider how the ads are attractive or amusing and how they perform both economical and ideological functions in our society. The influence is considerably strong. “Advertisements provide pictures of reality and define the kinds of people we could be and the kind of lives we could lead to. It is hard to break with the values and ideals supplied by advertisements.” (Dyer, 14)

In this research, the representation of family image in cleaning product, soft drink and margarine advertisements on Turkish Television are going to be analyzed according to two different periods. The reason these stated products have been chosen is that the portrayal of the family images are either understated or exaggerated. At the same time, they are either represented in ordinary or extraordinary ways. This means, in some ads, the family bonds are very strongly represented, whereas in others, the roles of the family are represented in a subtle way. Sometimes, by using the technological developments, through the art direction, typical family roles are depicted in an unexpected way, such as the father or the husband washing clothes or taking care of the baby.

All kinds of “Turkish” family images are present in those television ad products. Even though there are many more categories such as automobiles, banks or technological device advertisements to analyze, the chosen groups – cleaning products, soft drinks and margarine – are portraying family roles directly from the core of the Turkish culture and beliefs. In Turkey, eating at the table is a family

gathering aspect, or cleaning is associated with home; therefore, all these family role representations are brought together with the chosen categories of advertisements.

As the main issue of this study is going to be the “family” image, the study will first discuss the concept of family and its meaning particularly in the Turkish culture. Through this examination, the representation of family image on television will be able to be perceived. In the view of the fact that this is going to be a historical comparative study, the aim will be to find out – if there is – the difference between the family images in two different periods.

In this study, television advertisements are going to be the focal reference. Since television itself is a very powerful media, which consists of both aural and visual materials – television advertisements are, therefore, more loaded media texts because they have to give more information than an ordinary television text such as series. The problem of the study is to analyze the television advertisements with references to Stuart Ewen’s advertising, consumer culture and family critiques and as well as to Gillian Dyer’s studies in communication on advertising.

As it is stated, in this study, two different periods are going to be examined. Even though the first introduction of television in Turkey goes back about 45 years, the time intervals which are selected for analysis are going to be closer to our time. The reason for this is the ads are reaching to the masses in both time intervals. The first period is between 1986-1988 and the second period is between 2001-2003. After the investigation of advertisements, an overall analysis of the outcomes’ is going to be discussed in the conclusion chapter. I have chosen the late 1980s because this is the

period when television sets were broadly available in most homes and therefore more people could have access to advertisements, compared to the early periods of TV in Turkey. This period is also considered as a milestone, since advertising industry was booming in parallel with the global market in Turkey, and the number of ads was rapidly increasing on TV.

Through the historical comparisons in the stated chapter, it is aimed to highlight the change in family roles. For instance, in contemporary ads, we see that the father has become more dominant in the means of housework and raising children while woman has become more social and portrayed more outside the home. One other fact worth to point out is the portrayal of children. In former advertisements, children were depicted as naïve, silent characters, who are not doing anything naughty at all. However, in recent ads, they are represented as little grown-ups, achieved their freedom by becoming more free, more individual and active in the decision-making process.

## II. LITERATURE REVIEW

### 1. STUART EWEN'S STUDIES ON ADVERTISING CONSUMER CULTURE

Advertisements aim to create a dreamed, demanded and desired life for its audience. Stuart Ewen, a leading professor of media studies, in his book, *Captains of Consciousness* explored the role of advertising in American life, particularly the period between 1900 and 1920's. Ewen unearths the roots of today's economy in the early 20th century. According to Ewen, the development of consumerism affected the social life since the industry worked to create a new definition of family, which would engage with the mechanism of the productive machine. *Captains of Consciousness*, explores the social, intellectual and economic forces that propelled advertising to its unique place as ideals of the self, family and "good life."

Stuart Ewen's *Captains of Consciousness* is not chosen as a model that depicts the Industrial Revolution, but also as a general guide for family image in advertising from a marketing point of view.

According to Ewen in the U.S., the alteration of what a family should be, represented an attempt at recomposition and redefining and recomposing family roles through advertising. This goes along with the women's movement. Women begin to become more active in social roles and work environment.

The family unity is arranged around the tasks of production and consumption needs. Meanwhile, the increase in incomes as a leading force of continuing the existence that “living” was to be bought and so the social function of work has to be mediated by a trade process: Selling labor and buying goods. Later on, the mediation between work and survival led laborers to become replaceable either by the other laborers or by the machines. This issue was particularly valid for the role of the father as being the wage earner in the family.

As the demands of the industry have increased, they have also been combined with the insufficient wage of the father, and this has led the family members to search for alternative jobs to raise their incomes, somewhere outside home. Especially during the World War I, a large amount of working population was needed. Since the majority of the male population was deployed in the war, consequently women entered the industry. In the face of the entrance of women and grown-up children into the wage system, contemporaneous observers found that the working father remained under a special role, where he stayed as the provider figure of the traditional patriarch, as well as adapted into a new industrial environment. This situation served the industry in a positive way. The notion that a woman’s place is at home acted to create a contradiction among working families as to the appropriateness of working mothers since it provided an ideological explanation for the frequent entry and left of women in and out of industry.

This period has parallel features in Turkey’s post 1980’s era. The signification of this period is through the introduction of hard-core capitalism by Özal, which propelled many things, including the so-called-family roles. With the developments in the

economy by introducing new products and services, as the circulation of goods became greater, women have started to work outside their homes, initiated new social roles and become physically more active in the work environment and begun to earn and share the needs for their houses.

In the U.S., the ideology of family created a value system which was, in many ways, counter to the economic needs of the family.

Ernest Groves, a leading student of family in the twenties, wrote of how “a family sense of enterprise was lost and the essential economic task of the family became the problem of distributing an income, usually inadequate, so as to meet the needs and if possible satisfy the desires of its different members.” The common interests of the family had shifted from those of “fellow workers in a family environment” to those of discrete “wage-earners.” (Ewen, 119)

Viva Boothe, a business researcher noted in her article; “Gainfully Employed Women in the Family” that the creation of products has passed from home into factory. She added that “the ability of men to provide the necessary products for their families has become indissolubly bound up with the wage system.” (Boothe, 77)

The liberating abundance, according to new authorities, written by Floyd Dell, considered the industrial machinery would ultimately challenge the irrationalities and inequalities of the wage system. On the other hand, businessmen had a different view of the future. Although most radicals hailed the decline of traditional family structure as a guidepost to a non-authoritarian future, American industrial thought tended to look towards a recomposed conception of authority.

The industrial raids into family structure overlapped with the increase of mass industrial production and employment. As the production of goods were increasingly in need for mass distribution, and the range of industry included a growing

proportion of the population, the world of business became more concerned with the question of how social life and family life correspond with the demands of industrial production, consumption and the wide issue of social order.

Ewen argues that the industrialization of American society and the decomposition of conventional family bonds through which these stated situations gave rise to radical liberation thought. It became all the more vital for industrial ideology itself to be attentive. For the fundamentalists, as well as the newly aware critiques of business, the image of family characterized the good life. Christine Frederick, who had inveighed against the formation of consumer protective organizations, saw “a direct and vital business interest in the subject of young love and marriage.” (Ewen, 134) This can be adapted to Turkish television advertisements, since a great percentage of the depiction of the family in such ads are portrayed as young and happy couples. They are given to the audience as role models, in order to make them happy and bright as they are.

A similar concept is also true valid for the use of space. As Ewen puts forward in *Captains of Consciousness*, “Houses themselves reflected this circumstance. Observers of home architecture in the twenties noted that the traditional spaces which had been used for home production were vanishing in new houses. As canning, bread-baking, sewing, cleaning and dyeing left the home, houses were built to accommodate the steady flow of goods through its cupboards.” (Ewen, 135) Proper roles of the family members required individual faith in the authority of business. At this point, Frederick also takes the attention to the role of women at home.

The extension of credit to the family, she argued, would not only increase the ability to consume, but would also subsidize the home

role of women who should, she felt, *direct* much of this consumption. Speaking for business, she felt that “consumer credit” was a way to “break new ground” in socializing the family to the idiom of mass-produced life. (Ewen, 135)

On the other hand, an important role in the family concept is the childhood, which becomes a more and more vital sector of consuming goods and services. Thus this gave youth a powerful place in the ideological framework of business. The concept of youth was, simultaneously, an instrument of control of the modernity. The significance of youth within the industrial society is because of its importance in the change of production and the shift in authority. The rise or the endurance of youth, as a central qualification for employment was deeply felt, especially among the working people. In Ewen’s book, in an interview, a woman talked about how youth was her family’s most precious commodity. Her words; “We are not saving a penny but we are saving our boys” clearly supports the idea.

The important productive role of youth, combined with the pleasure-seeking conception of youth, called for the child as a representative of a desirable reality. The child was a symbol of stamina at work and the merger of consumption and the pleasure principle. It represented the new industrial priorities within the traditional mode of endurance: the family.

Alfred Poffenberger, a leading advertising psychologist, spoke for directing advertising at children. He underscored the “importance of introducing innovations by the way of the young” in his book *Psychology in Advertising*.

Beside all, according to Ewen, youth was an industrial ideal, a growing category of modern work and survival, and its estimate was being sold through the retail markets of advertised brands. Corporations which demanded youth on the fabrication line now offered that same youth to consume their products.

Just like the slogans of beauty products, they claim “they don’t sell beauty but youth”, as well as “they make women feel young”, is aspect of how the concept is accepted throughout the society.

Another important role in the family concept is the father; his role was considered as the provider and producer within the new industrial order. However, even his place is vital and he is the one who earns the money, only a small percentage of advertising appears to have been directed at the male population. As women become more cultivated as general purchasing managers for the household, the basic definition of men in the ads stayed still, which are bread-winners and wage-earners. This definition of father is even reduced to a merely earning function.

Ewen sums up the chapter on “Father: The Patriarch as Wage Slave” as follows: “Advertising constantly reminded men, and women who bought things for men, that their needs had been implicated in a new realm of experience and that the process of self-definition should constantly link the realm of consumption to the wage-earning capacity called “survival”.” (Ewen, 157)

With the introduction of new technological products into the home, the “household revolution” (Ewen, 162) has begun. By this, women were aimed to reduce the hard

work in the house. The lessening in time for housework seems to have been intangible for many women. Through these transformations in the housework from labor-saving to labor-changing, an increasing number of women started to expect that modern science should guide and redefine their motherly roles.

Noting that by 1929 in United States, more than 80 percent of the family needs were satisfied by purchases by women, advertising people felt that it would be by women that new values of mass production might best be conveyed, just like youth. Youth were considered as a target group, which depicted as open to new, and now women are taken as the same. Advertisements support this idea as well. They continually repeat the essential link between the newly modern female role and the new market. The image of women had been broadened to include an extensive involvement in industry which went beyond the solely domestic sphere. Frederick supports this view by claiming that, “the modern housewife is no longer a cook – she is a can-opener.” (Ewen, 171) This means; she does not prepare the food instead consumes it.

If women portrayed in the ads were caught in the role of motherhood, consumption was linked to their educative function to imply a way for their daughters or sons to do better. Mother images are there in the ads to be the role models for their infants.

Another fact is, sometimes women feel insecure, and therefore, the concept of “what a woman should be” could easily be manipulated in the advertisements, especially in 1920’s United States. In order to maintain the man’s pleasure, woman should constantly spend on her appearance. Even though this was not as common as during the stated period, it is not rare to come across these kinds of ads. Ewen claimed in the

last section of his chapter that, “Even women well into motherhood were assured by advertisers that they might maintain the kind of youthful beauty that would guarantee their social security.” (Ewen, 180)

Briefly, Stuart Ewen’s last chapter in his book, *Captains Of Consciousness*, can be summarized as; within the vision of nuclear family, the specialists of mass consumption tried to shape a synthesis between the social need, felt for human relationships and the economic necessity of breaking down all traditional social bonds in favor of the connections, is generated by the productive system. The link between the mum, dad and the kids was externalized through their common involvement within time-space of business. All the members of the family were depicted as total consumers. Lastly, even though utilizing the collective image of the family, the contribution of ads to mass culture denies that collectivity.

## 2. TURKISH TV ADVERTISING

### 2.1. INTRODUCTION OF TELEVISION IN TURKEY

As Gauntlett and Hill support this idea, they claim in their book *TV Living* that, “It comes as no surprise to find that television is heavily integrated into people’s lives and routines” where they also continue, “as well as being built into the lives of individuals, television is integrated into the household in which they live- physically, as a point of focus in the arrangement of one or more rooms, but more importantly, *socially*, as a locus of attention and social interaction...Television is often assigned a

kind of everyday priority which means that other interactions take place around and through the watching of it.” (Gauntlett and Hill, 23-35)

The initial introduction of television in Turkey goes back to 1968. However, during 1980's, Turgut Özal was elected as the eighth President of Turkish Republic. He gained the support both from the secular bourgeoisie in metropolis and the religious businessman in little Anatolian towns. He pioneered the privatization period in Turkey by letting the multinational companies and their products into the Turkish market and starting the free economic era. Products, which were never seen in the market before until that time, became ordinary goods. This was the “burst” period in the Turkish economy. Özal's economy was important to note, since it was the first civilian government that took charge after a three-year martial law by the army in mid 1980's.

This period has similarities with the Industrial Revolution era in the USA. During the early stages of the Industrial Revolution in the United States, advertising, which was a relative and straightforward means of announcement and communication, was used mainly to promote novelties and fringe products. Advertising was therefore a kind of tool to introduce new products and educate the newly emerging consumer groups. However, when factory production got into full swing and new products came into the market, national advertising campaigns and brand-naming products became essential. Particularly, after President Özal's privatization process, the amount of products in the market increased rapidly, and the alternatives of formerly government-owned products have augmented. Consequently, the new products were in need to be introduced and market themselves.

In early times, the importance of owning a television set was great, however buying a television set when it was first introduced to Turkey was not a very common practice among the families. Watching television was a ritualistic experience, since it was done as a family activity. In the early times, television was a tool to unite not only the family members, but also the neighbors and friends. The reason for this was, buying a television set was considered as a luxury and very few people could afford it. However, during 1980s, more people start to have a TV set. As a result, television becomes the most effective medium, since it is widely spread mass communication tool all around Turkey. Even in urban and suburban areas, people have a TV set before owning a refrigerator.

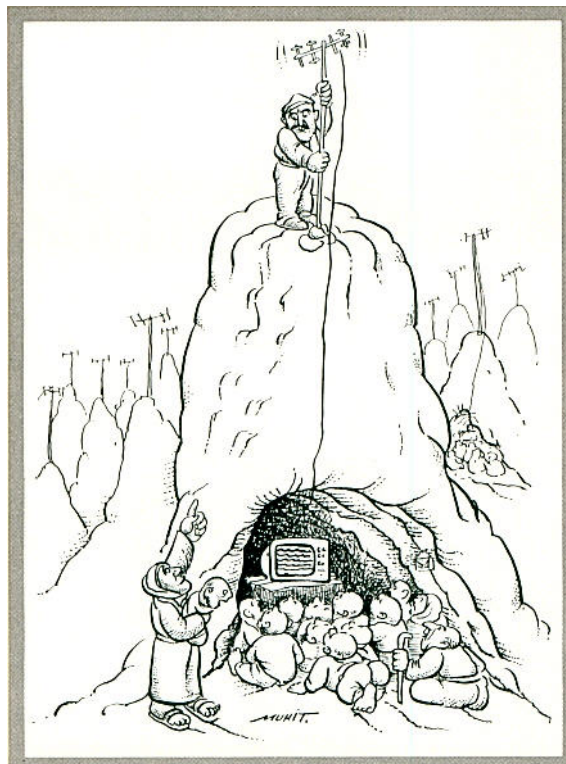


Figure 1. A caricature depicting a family living in a cave with many kids, but still owning a TV set.

The two periods are parallel to each other also in the means of the development of the advertising. TV becomes the major medium. Especially after the 1980s, when

customs became free, TV sets have entered our homes easily, therefore a new consumer culture has started to be formed slowly. As the private channels were initiated, they needed to circulate their broadcasting through an “income”, which are the advertisements. Advertisements, on the other hand, promoted consumerism. And these two together were instrumental in the forming of the new consumer culture.

## 2.2. FIRST MEETING WITH THE ADS AS RUNNING IMAGES

Before the introduction of television in Turkey, radio played a major role, both in the means of transferring the information and entertaining the masses. After the World War II, just like in Britain, major changes occurred in the media. Television replaced radio as the major medium. TRT – Turkish Radio Television was first established in 1963 and started to broadcast in 1968. However, only after 1980’s, the widespread use of television has started, especially with the initiation of private channels.

As it was stated in the previous chapter, during mid 1980’s Turkey was going through a privatization process. With the establishment of new television channels, and breaking the monopoly of state television in 1991, a priceless source has been created for the advertising agencies. New products were being introduced to the market and therefore they needed to introduce themselves through advertising. “First TV advertisements were broadcasted in March, 3 in 1972. The main cause is the monetary reasons for letting advertisements to be broadcasted, in order to develop and enhance the newly established mass communication tool and supply income for the expenses.” (Tokgöz, xv)

“In order to attract advertisers, companies must attract audiences, the programs acting as the lure. Advertisers buy slots of air time for their ‘spot’ messages which go out in the programs’ ‘natural breaks’. The more people that are attracted to programs and thus delivered to advertisers, the more the contractors and the advertisers like it. The cost of air time on television depends on the time of program transmission, the type of programs and the potential volume of viewers.” (Dyer, 58)

“Not only do advertisers on Britain and American television want large audience figures or rating, but the audience that TV provides must be of the right age and socio-economic group. In other words, advertisers want audience with purchasing power.” (Dyer, 60) This statement is also true for Turkey, especially after the 80’s, since higher amount of people were economically freer than before.

During this period, university students most commonly choose to study business management, economics or marketing. (Kandiyoti and Saktanber, 231) This trend was newly setting in Turkey through the latest developments which the country is going through. Success was connoted with the ideas like earning a lot of money, setting your own business, marriage, owning a home, car, luxurious household products, going to vacations and so on. Happiness was going parallel with being economically free and through the ability or capacity to buy and consume.

In television advertisements, families, who strike to rich, were being shown like a parade. If families were portrayed in the kitchens, the table was full of food and dishes. By these wealth and richness, people were represented very contented.

Hence, these fancy lives of them were covertly creating an “ideal” image in the eyes of the consumers.

### 2.3. NEW EXPECTATIONS, MEETING NEW PRODUCTS, THE EFFECTS OF ADVERTISING

Marriages, which have love and amity in their foundation and paying extreme affinity and sensitiveness to children are one of the major traits in modern, nuclear, urban family. Especially after the post-privatization period in Turkey, the individual life has gained strength and the personal space has been extended. This is very much related with purchasing power. After this period, higher amount of people have bought a second television set in their homes. In the middle and upper income groups, which the advertisements are aiming to reach at, families and even their children in their rooms, form and practice their own taste of choices.

“Advertisements are usually seen as some time-filling fragments, which are ignored and not paid attention at all. Hobson’s response to this is very interesting. She finds that many women developed interesting ways of half-watching or listening to program while they were organizing the evening meal.” (Gauntlett and Hill, 6) This can also be applied to advertisements, since they are seen as unserious, time-consuming, unimportant little programs.

“In terms of television consumption, TV can act as a bridge between established routine and new lifestyles. Thus, television may provide comfort or a welcome distraction from these changes – it has a role to play in the ups and downs of family and personal relationships – but at the same time, once a new routine and lifestyle

has been established, television can assume a more minor role in an individual's life." (Gauntlett and Hill, 101) Considering the benefits of watching TV, it led some people to count the television, as if it was a member of the family, not just as an occasional friend.

The impact of advertising in transmitting the stereotyped roles of women and men depends on the type of media used. Television is the most compelling medium because of its audio-visual power.

Advertising interacts and affects other forms of communication; it is even a language itself. Many critiques of modern consumer / popular culture argue that the real impact of advertising is on the cultural climate of society. For instance, there are indications that the language and values of advertising suffuse a variety of communication have become intertwined in such media as the television programs. (Dyer, 79)

Certain values such as love, friendship, neighborliness, pleasure, happiness and sexual attraction are the staple diet of advertisements and are often confused with or transferred to the possession of things. For instance, "I love my hygienic kitchen."

The shift of meanings and values and the debasement of ordinary language has brought about what Fred Inglis calls "a distortion in symbols and established meanings like love or warmth or friendship or indeed success and possession (1972, p. 114) and Williams (1974) argues that there has been 'mutual transfer' between the formulae of commercials and those of separate programs.

The literary critique F. R. Leavis warned that advertisements corrupted feelings, debased language, exploited people's emotional needs and fears further encouraged greed, snobbery and social conformity. Consumers are set apart from the arena of production and treated as private individuals, making private decisions about the commodities in their private, family lives. Decision-making of production is left to the producers.

The language used by ad creators shows that they think of people as targets on which they wish to make an impact, rather than as human beings. In advertisements, they use a language which is subtle and cajoling, but when they speak to each other their words reveal a certain hostility and aggression; marketing is called a 'weapon', advertising is 'doing battle on the sales front', advertisers' skills are those of 'unarmed combat' and consumers are forces of sales resistance'.

### 3. DEFINITION OF FAMILY AND FAMILY CONCEPT IN TURKISH CULTURE

The notion of family has always taken our attention as being individuals, since we all are a part of a family. Recently, either through electronic mails or via other media, we come across a different statement for the family; "Father and Mother I Love You". This definition concentrates more on the nuclear family even though there are more categories, which will be explained later in this chapter.

In academic terms, family is connoted as the place for intimacy, dilemma, sharing, love, fear, hope, sex and so on. Family is a Gestalt; which means “more than the sum of its members” (Gülerce, 12), just like a synergy. The family was a unity, patterned around the tasks of production and consumption needs – spheres that were not discrete. (Ewen, 114-5) Gülerce also stated in her book that family creates curiosity because it is the place, where human realities occur. It is an idealized socio-cultural construction and every culture has its own family traits, myths, secrets and rules.

The family concept is in fact a social unit, which is considered as a varying thing according to history and civilizations; however, in essence it is a stable unit. The most important trait and characteristic is its ever-lasting feature. The family unit always goes on. No matter the size of the family is; there is always a continuation. Usually, in social science studies, either in an explicit or in an implicit way, as if it is a universal consensus, the basic representation taken as a model is the nuclear family, since it has no date or time.

According to Fitzpatrick and Badzinski in their studies on the principal meaning of the family, universal single style family is formed along with the blood relation. (Gülerce, 6) In line with the postmodernist view stated by Kramer in 1980, family is representing the reciprocal relations between a group of people, who has a shared past, present and common expectations from the future. (Gülerce, 8)

The inclination towards the family and home increases as the social and emotional bonds get denser within the family and the attachment among the family members increases. This can be observed greatly in typical Turkish families.

In almost every society, family is idealized and protected by the state policies. According to the Constitution of the Turkish Republic, it is stated that, “family is the basic fundamental of the society.” In reference to *Türk Aile Yapısı İhtisas Komisyonu Raporu* (Turkish Family Structure Department Commission Report) in 1989, family is defined and held responsible as an institution to satisfy the psychological, cultural, economical and sexual needs of the individuals. (Gülerce, 9)

Gülerce argues in her book *Türkiye’de Ailelerin Psikolojik Örüntüleri*, that Tezcan lists the basic functions in a typical Turkish family with the following points; *biological* (legal and social ways to cease the sexual needs), *economical* (to produce at least to serve the basic needs of the members), *emotional* (specially love and care to small children), *protection* (in the means of security and health), *to be socialized* (in order to transfer the cultural values and social codes to the children), *education* (is to educate the coming generations) and *recreation*. In relation to these, Tezcan also claims that some functions may be differed or altered, as family becomes a unit to consume rather than to produce. On the other hand, Özbay states that through modernism, the production within the family has not disappeared, only has carried out with other institutions. (Gülerce, 10)

In a social research, carried out by Gülerce and Topaç in 1994, it has been stated that individuals, most commonly, rank their function in the family as follows: First, they carry out an organized living standard to the family members, second, satisfy the love and emotionally supportive atmosphere, third, maintain the continuation of the

generation and fourth, to look after the psychological health of the children.  
(Gülerce, 11)

In numerous studies, no precise definitions are given other than standard ethnological terminology. Timur, who originally identified 18 different family types in her macro-sociological analysis, which were then grouped into four types (nuclear household, patriarchal extended family, transient extended family and dissolved family), distinguishes among three types of extended family (Tr.-geniş aile); first the joint family (Tr.-birleşik aile), second the extended patriarchal family (Tr.-ataerkil geniş aile) and third, the stem family (Fr.-famille souche) (Tr.-kök aile). (Rasuly-Paleczek, 3)

In a random sample survey, carried out in an analysis, which can be found in the “Turkish Family’s Psychological Patterns” by Asst. Prof. Aydan Gülerce, it has been observed that a great number of family type, was nuclear type family. The second most common category is, besides having children; the families, who live with a relative (including grandparents, aunt, uncle, etc.) Some former studies and investigations also show that even in rural and suburban areas of the cities, the most common family type is the nuclear families.<sup>1</sup>

Changes in the economy and the life cycle of the family also have to be kept in mind; while analyzing the outcomes of such surveys. Family is a living system, its number of members could go up or down according to various reasons, such as old age, marriage, birth, boarding school, etc. Besides the decrease in the quantity of the

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<sup>1</sup> For further studies, Gökçe, 1976; Kağıtçıbaşı, 1981; Kandiyoti, 1974; Timur, 1972 and Yasa, 1970 can be seen.

family members, either through modernity, urbanization or industrialization, the continuation of permanency of the family and a real transition in the means of family functions has to be a case.

### III. METHOD

#### 1. SEMIOLOGICALLY INFORMED CONTENT ANALYSIS

In this study, a semiologically informed content analysis method is going to be followed. As it is known, “content analysis is that there is a relation between the frequency with which a certain item appears in an ad and the ‘interest’ or the intentions of the producer on the one hand and the responses of the audience on the other.” (Dyer, 108)

The content analysis is going to be reading the ads semiologically, therefore, instead of the numerical representations, the outcome of the representations are going to be discussed.

TV commercials clearly portray family-role, sex-role and other stereotypes. Through the analysis, the outcome is going to be whether there has been a change in the stereotypes are going to be observed. Such stereotypes are as follows; in family-roles, the mother figure –which is sometimes, at the same time the wife figure-, the father –at the same time the husband, if there is any children, the child figure and the grandparent(s) figure. In sex-roles, the male and female expectations and how they are performed in the ad is going to be the main concern.

There are a number of codes at work in TV commercials. Before the ad reaches the screen, it undergoes a complex coding process. The creators and the performers of the ad are also involved in this coding process of the advertisements. “Most advertisements contain a broad type of linguistic code and an ‘iconic’ code which enable us at a minimum level to understand them as pieces of communication.” (Dyer, 136)

## 2. DATA GATHERING, PROCEDURE, DATA CLASSIFICATION AND DIFFICULTIES

Even though the history of television broadcasting in Turkey is not long, the feasibility of attaining the very first ads is nearly impossible. Only very fundamental and prestigious advertising agencies have some copies and those not in reach to outsiders.

After making several investigations and researches of having an access to the earlier advertisements, I came across with an agency, which has an advertisement and broadcasted TV programs’ archive, starting from the year, 1986: Nar Ajans. When it is first founded, their main aim was to record the television advertisements, mainly for the educational purposes.

One of the handicaps of the data gathering process was, the poor quality of the gathered data, due to technology. Especially the early advertisements were not recorded digitally. Although the advertisement archive is organized according to

years, and product categories, there is not a specific list of products. In order to find an advertisement, the whole cassette has to be examined.

Since the focal theme in this research is the family image, choosing the proper material and eliminating the rest was quite a tiring process, since all the sources was analyzed one by one, which is a time consuming procedure, especially the time I was allowed in the agency was very limited.

Data has been classified in three parts, cleaning products, soft drinks and margarine advertisements. In each three, there are also three different sections. First section is the ads, broadcasted during late 1980s and the second one is the recent ads, which are televised during early 2000s and the last section is the comparative analysis of the two periods.

#### IV. HISTORICAL COMPARATIVE STUDY

##### 1. ASPECTS THAT PLAY AN IMPORTANT ROLE IN EFFECTIVE TV ADVERTISEMENTS

As Dyer suggests, advertisement language is a loaded language. Its principal purpose is to attract the audience's attraction and direct their favor towards the product. Language can function not just as a sign system but also as a sign itself; therefore it can be claimed that ad's language becomes a sign. In advertisements, the language used is very subtle but at the same time persuasive. The success comes through this, since advertising is doing a battle on the sales front, the language should not be shouting, subtle approaches enable the consumers feel themselves closer to the product.

“Ads consist of many messages; several channels are used in synthesis. The viewer interprets this complex of messages – images, speech, gesture, costume, make-up, setting, etc. - as an integral text according to the media and cultural codes at his or her disposal.” (Dyer, 135)

##### 1.1. VERBAL COMMUNICATION

Advertisers use language very uniquely. They make bizarre and controversial statements in extra ordinary ways, as well as communicating in simple and

straightforward sentences. Copy-writers on the other hand are also known for playing with words and manipulating, sometimes distorting the everyday meanings. They break the rules of language. (Dyer, 139)

Unusual and stylish words and short sentences, just like tongue-twisters, are easy to repeat and remember. Brand names, slogans and catch-phrases, rhythm and rhyme, alliteration, snatches of songs or verse and of course endless repetitions are all serving words to stay in our minds. For instance, “Mintax’la canım Mintax’la, Mintax’la canım Mintax’la”<sup>2</sup> functions in two different ways. One reason is, because it is repeating itself, the sentence stays in our mind, and the other reason is it creates a pun. The copywriters use the word “Mintax’la” and mean two meanings. First, they use in the meaning of “with Mintax”; secondly, they used the word Mintax instead of the verb. Just like saying “wash”, they used “Mintaxla”. On the other hand, we can never be sure, since this is a TV advertisement. The difference is created through the punctuation. Another example is coming from Frutia, a soft drink, advertisement. Its motto is “İç lıkır lıkır”, meaning “drink lıkır lıkır.” Here, onomatopoeia is used to create the sound effect for drinking.

As Dyer proposes, “Words not only describe things, they communicate feelings, associations and attitudes, which bring ideas to our minds.” (140)

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<sup>2</sup> English translation: “With Mintax my dear with Mintax, With Mintax my dear with Mintax”

## 1.2. NON-VERBAL COMMUNICATION

“Actors in ads themselves are multiple coders, with their bodies, voices and metonymic accessories like costumes and props act as transmitters of signs.” (Dyer, 135)

It is important to pay some attention to the way human actors communicate feelings, social meanings and values. Facial expressions like gestures are also very significant in advertisements. “Equally important as conveyors of meaning in ads are the clothes, hairstyles and accessories used by the actors,” claims Dyer, and continues that “in order to understand the meanings of ads featuring human subjects, we need to delineate the principle non-verbal means by which people communicate. We can divide these means into appearance, manner and activity.” (Dyer, 97) The following aspects are referencing to Dyer’s *Advertising as Communication*.

### **Appearance:**

In this category, the age, gender, hair, body, clothes and looks are going to be analyzed.

Age: The age of people in ads is a crucial focus of identification and an important factor in how we view the product. Especially where women are the subjects of ads, the emphasis is on the youth, freshness and beauty. Depending on the wisdom, elder women or men are used as the main figures.

Gender: Analysis of ads suggests that gender is portrayed according to traditional cultural stereotypes: women are shown as very feminine, as ‘sex objects’, as housewives, mothers, homemakers; and men dominant over women.

Hair: Female hair especially, is considered to be seductive and narcissistic, meaning an object of love or self admiration. The color, length, texture and most importantly the style of a person’s hair are important qualifiers of their overall appearances. The style also gives us a hint about the time, depending on the trends and the fashion of the date.

Body: Not only the whole body is shown in the ads in order to convey exhibitionism, narcissism or a daring object; but also the parts such as lips, eyes, legs, finger nails or hands are shown divorced from the body. Pril advertisement is a good example for this dismemberment of body parts. In the ad, by using the close-up technique, the hand holding the bottle and the marriage ring is becoming the focal point.

Clothes: Clothes can range from formal to informal depending on the message. The main purpose in this analysis is going to be, whether they give any hint about the time of the ad that is being broadcasted. Like, “70’s look” or “90’s look” and so on.

Looks: Looks are conventionally the good looks; handsome men, beautiful women, healthy children and kind old people are depicted in advertisements. Ads generally confirm conventions of “ideal type”. In earlier years, particularly on television, some ads have tried to capture a type of “ordinary” person from the everyday life. For instance, one of the earlier advertisements, “Aymar” and “Uludağ Gazoz”, the people

depicted here are coming from real life. They seem as if they are our next door neighbors or even from our own family members. The gap between the audience and the advertisement people are diminished greatly through portraying people in a natural way.

**Manner:**

This category is dealing with the expression, eye contact and tone of voice.

Expression: The face and the facial expressions are the main focus in advertisements. Most expressions are based on socially learned, conventionalized cultural codes. This may naturally vary from culture to culture. As stated by Dyer, women smile more than men – both in real life and in commercial scenes. Women also sometimes are depicted in a childlike state of pleasure. They seem to be easily pleased in ads.

Eye contact: The attention of the actor in an ad is significant whether the eye will be leading us towards the camera, which is the audience; or at an object, which is the product; or towards other people. For instance in the coming chapter, Nesquick – among the soft drink advertisements, the main character seems to be talking to the children, however she is talking to the audience, who watch TV. She leads us how to prepare the drink. It is easily understood that if the actor or actress in an ad, is looking directly to the camera, it means that s/he is aware of the presence of the audience.

Tone of voice: According to Dyer, “it is not only words that attract attention to an advertiser’s product. We are more inclined to listen to a speaker if the voice sounds

pleasant and friendly.” (Dyer, 141) Television has a considerable advantage to other media, such as magazines, newspapers, flyers or billboards. Some advertisements try to stimulate interest in their products by using a bright and breezy or efficient sounding, or use a warm and cozy voice – just like a mother- and so on.

### **Activity:**

In this section, body gestures, movement and posture of the actors in advertisements are going to be examined as; the touch and the body movement.

Touch: Touch is a sign for the intimacy. We are Mediterranean people and show more closeness to each other than any other countries. In advertisements, women more than men are depicted as touching, or caressing either the people around them like their kids, or elder people; or the surfaces of objects. Beside this, the finger brought to the mouth or face can signify thoughtfulness, is another most commonly used touching.

Body Movement: That is what the actor is actually doing in the ad; the wife making the bed, cleaning the kitchen floor, washing dishes; the father driving, wearing his tie; or the children playing in the park, doing sports, eating, and many more. Dyer suggests that, “these movements may be exaggerated, ridiculous or child-like, calling into question the competence of the performer.” (101) Goffmann on the other hand calls ‘ritual subordination’ for instance for the cases, when the body is lowered in front of others more superior, lying or sitting down, ritually bending the knee or lowering the head. (Dyer, 101) This can also be read as the person acting in a caring way, which is usually seen when mums or dads are approaching to their small kids,

to be at the same level with them. This enables parents to communicate with their children more intimately.

### 1.3. VISUAL COMMUNICATION – ART DIRECTION

Advertising and TV images are particularly eye-catching and largely persuasive. Special effects and montage are some of the devices which give moving images greater opportunities. Special technical effects can be used to create different feelings, such as to give the impression of space-time era, or in real life, to add extra dynamism or excitement to the concept. The jingle, the background music, color, framing, zooming in and out are the elements in art direction category.

“Focus and depth of vision” can make things appear clear, misty, fuzzy, which may also a helping tool to emphasize some parts of the image and fade the rest. “Close-ups” are used to show objects in their appealing detail. “Blow-ups”, as in “Ajax-Sık ve Sil” advertisement, are used to exaggerate the sensuousness of the physical characteristics. “Lighting and color” can be used to give a dramatic or mysterious atmosphere. Other than these, cropping, camera angle and montage are the other devices that give the moving image great opportunities for special technical effects. (Dyer, 107)

## 2. INVESTIGATION OF DATA

In the means of analyzing the advertisements, just similar to the linguist Noam Chomsky's competence vs. performance theory, some of the ads are going to be commented on according to the expectations of myself as member of audience. "The distinction between linguistic competence and performance is just as valid for spoken as written language. The fact that people compensate for disfluencies could be regarded as an ability to filter out performance errors, perhaps using their 'competence' knowledge of language as a way of determining the speaker's (not fully realized) intention." (McKelvie 1998, 2)

### 2.1. CLEANSING PRODUCT ADVERTISEMENTS

#### a. Investigation of Cleaning Product Advertisements in late 1980's in Relation to Family.

Giving the reason that there is more than one aspect in this section, "Cleansing Products" will be analyzed in the following categories: *detergents, toothpastes and diapers* in order to explain and explore more explicitly.

#### **DETERGENTS:**

Mintax (1986): In this advertisement, the first aim is to draw the attention to the members of the "Kuruntu Ailesi" (Kuruntu Family), who play in this ad. Kuruntu

Family was very famous and popular TV series during those years where there was only one state channel.

“Kuruntu” means “apprehension” or “suspicious” and particularly the father of the family is known for his anxieties. In the ad, he plays a similar role, as in the television series. He sees people scrambling to get the best cleaning and cheapest detergent in the market and gets a package himself as well. Here, it is obvious that, father is the one who does shopping in the family. He makes the choices, even for detergents. When he comes home, the first thing he talks about is the detergent and its price. He despises ladies by claiming that they do not know anything about this detergent. After the daughter says, “We also use Mintax”, he gets surprised.



Figure 2. Mintax (1986) – Father gets surprised when he learns that his wife and daughter already knows what he has just learned.

Even though this is a detergent ad, the colors used are very earthy and not bright at all. Nothing has been exaggerated, but the acting. But this can also be considered normal since they are playing the characters of a sitcom.

Pril (1986): Even though the wife seems to clean up all the dishes, and ready to go to the theatre, the husband brings an armful of dirty dish from the table. As we understand from his reaction, the husband seems to have seen Pril for the first time.



Figure 3. Pril (1986) – The Pril bottle and the mountain of dirty dishes are the only attention taking items in the ad.

If the details are observed, when the Pril bottle gets closer to the camera, it is also seen that the marriage ring has been emphasized. The ring is the symbol of marriage, which also connotes that the aimed target is the housewives. Zoom in the ring shows a cultural twist, since in western cultures, it is not common to wear or show the wedding ring.



Figure 4. Pril (1986) – The marriage ring has been emphasized, when the Pril bottle gets closer to the camera.

When the guests come, they directly enter the kitchen and the first thing the host says is how she gets ready by the help of Pril. The guest husband states that he washes dishes with Pril as well. That is why, they could catch them right on time. Through the appearance, he seems more passive. He is shorter and gives the impression of a frail and weak person than his wife; therefore she seems more dominant in this marriage. In expected conditions, it is not frequent among the families in which a husband to wash the dishes. There are two points that is tried to be emphasized by making a man wash the dishes. First point is to add humor to the ad, which is not very common among the resembling ads. The second point to highlight the power of Pril, since it sends the message “even a man can wash the dishes easily”. Further in the ad, the wife tries to shut him up, which also is an indication of her dominance. As a conclusion, in earlier times, women can be the ruling figure at home.



Figure 5. Pril (1986) – A wife-dominant married couple.

Vernel (1986): During the first part of the Vernel advertisement, the whole family members are complaining to the mum, about the stiffness of the clothes. The mother is the one whom is being complained to.



Figure 6. Vernel (1986) – All family members are complaining to the mother figure.

This situation also makes the audience think whether the mother figure does not have a right to complain. When the narrator says; “Sevdiklerinize Vernel farkını yaşatın”<sup>3</sup>, the target audience has also been settled as well. The mother is being the key figure in this ad, by both being the aimed audience and the authority to be complained. Therefore in this ad, the mother figure is represented as the authority responsible for the organization and the care of the house.

Bio Tursil (1986): A different technique is being used in this specific advertisement. The whole advertisement is shot with a photo-story technique. The ad starts with a dialogue of a housewife and the moderator. The moderator asks, how she became a Bio Tursil user, and the housewife’s answer is striking: “thanks to my father-in-law”. During the story, we see that the father-in-law is interested in cooking, and as all men are, he is a little clumsy in the kitchen. The mother-in-law is at ease about her husband’s ineptness, since she uses Bio Tursil. They even exaggerate the stain by adding marmalade on top of the previous taint. At the end, the bride and the mother-in-law figure portray that they get along fine with each other, even though the mother-in-law seems like she is educating and teaching her bride how to keep the clothes clean.

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<sup>3</sup> English translation: “Make your beloved ones live the Vernel difference.”

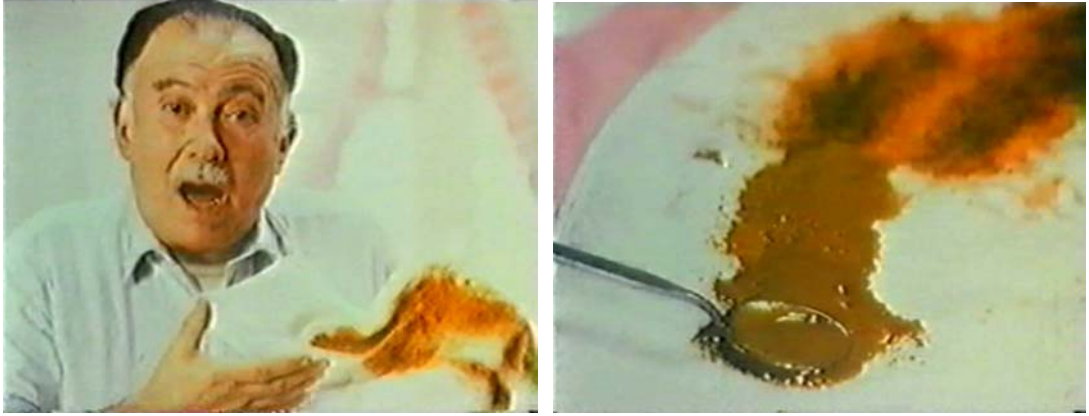


Figure 7. Bio Tursil (1986) – The father-in-law figure in the kitchen is portrayed as being clumsy.



Figure 8. Bio Tursil (1986) – The mother-in-law figure is educating her bride. They also portray that they get along fine with each other.

Alo (1988): This is a good example for the exaggerated version of how to make stains on the clothes. Even though the examples seen are taken from everyday life, the way they are performed are not seen ordinary. For instance the mother, whom is expected to be very careful, has drunk half of the cup and turned it over in order to see the future.<sup>4</sup> The father seems to wear the same sports clothes over and over again and therefore feels sick from the dirt and smell. Children, on the other hand, are not

<sup>4</sup> Drinking coffee and fortune-telling from the coffee-cup is a traditional practice, popular especially between women in Turkey.

eating or drinking properly in both circumstances. As they wear their clean clothes, washed by Alo, they seem to act more logically.



Figure 9. Alo (1988) – Family members perform how to dirty their clothes in everyday life.

During the ad, the narrator describes the advanced formula used in this detergent. While he speaks, simultaneously a roller washing machine is shown. This is an indicator of technological state. The narrator also claims with an old fashioned claim, “The most ferocious dirt gives up”. At the end of the ad, all the family members are seen around the table eating happily and enjoying the freshness and cleanness obtained through Alo.



Figure 10. Alo (1988) – Family members enjoy the clean clothes provided by Alo.

## TOOTHPASTES:

Floran 2R (1986): One of the most striking aspects in this advertisement is the conscious use of colors. Floran 2R toothpaste's colors are red and white. Through the entire advertisement, there is a dominance of these two colors. The mother sometimes wears white, sometimes red, children either wears a red top and white shorts or vice versa. There are three different versions of this toothpaste brand and in all of them the common aspect is the same red background.



Figure 11. Floran 2R (1986) – Conscious use of colors

The use of the grandfather figure adds an extra idea of wisdom, honest and trustworthy effect. In these advertisements, the target audience is the mothers, because who explains the product is the mothers as well. The key figure however is the children. In one of the versions, the mother tells, “Thinking of everything of our children is our duty.” She states this sentence, like an essential mission. Both mothers portray an “experienced mum” image.

Just like primary school teachers, the mothers look directly into the camera, and speak as if giving lectures to the audience.

Signal Plus Jel (1988): The same idea is carried in this advertisement as well. A very modern nuclear family image has been portrayed. Small child does water color painting. However, what is interesting is that the water to thin the color is pure blue, which seems to be a reference to the toothpaste itself.



Figure 12. Signal Plus Jel (1988) – Conscious use of colors

While the mum and the dad talk among each other, mother tells him that children love the taste and the color of this toothpaste. That is why, the child keeps brushing. This is a crucial concept for parents, since usually making their kids to brush their teeth is very hard. For this reason, emphasizing this aspect is important to draw the attention of parent consumers.



Figure 13. Signal Plus Jel (1988) – Children have fun during brushing their teeth

In this ad, just like in the previous ones, mother figure is the one to notice the differences in the family. She is portrayed as the care taker in the home. She might also have a career, but this role is usually not depicted in the ads. The father is portrayed as the working individual in the family, as in most of the ads. The mother is like a bond between the child and the father.

b. Investigation of Cleaning Product Advertisements in 2000's in relation to Family.

**DETERGENTS:**

Ariel (2002): In this advertisement, the typical roles have been changed. The father is feeding the baby, which indicates a very modern family has been portrayed. Just like the Floran 2R advertisements, the father talks to the audience; gives details about his shirt—which is his wife's present—by not directly looking at the camera, but as if he is talking to his baby.

The way he treats her wife is very romantic and in a caring manner. This proves that they are modern and a young family, but have strong bonds as well.



Figure 14. Ariel (2002) – Modern father feeds the baby and shows his love to his wife.

This is a detergent advertisement. The colors used here are very bright and lively. Moreover, the colors used on the corridor walls and kitchen cupboards are the tones of green like on the Ariel package. Through this, the setting refers to the product. The setting, use of colors are selected and used intentionally. The mother's blouse and the trousers are also connoting the Ariel's logo colors.

The reason for trying to connote all these details with the mother might be because women are the target consumers of detergents and therefore if such details and the concept of mother are simultaneously used, Ariel—the product—can be more highlighted in the eyes of the target audience.



Figure 15. Ariel (2002) – The color choice resembles the product.

Pril (2002): When the lady enters the living room, the first thing to attract her attention is the cleanness of the glasses. She suspects that her mother-in-law might be in the kitchen and washed the dishes by herself. This proves the idea that, mothers or mother-in-laws are very competitive and good at house work. If something is good and shiny, that must be the mother's success. While, she enters the kitchen and asks her husband whether this clean kitchenware is the work of his mother or not, the narrator says "No! It is Pril 3-steps!"

On the other hand, even though she seems to enjoy from this shiny achievement, she still does not want her mother-in-law to be with them at the dinner. Even at the first part, she is portrayed as a person who does everything perfect, at the second part, the anonymous mother figure seems to be an unwanted person. This is seen when the husband teases his wife by saying that "If you want, we can invite mum to dinner." The wife laughs but means "No" with her body language. Here the figure of the mother is not a much liked person.



Figure 16. Pril Makine (2002) – The wife questions whether mother-in-law is in the house or not.

In this ad, the husband seems competent of doing the housework as the technology is developing for their benefit. The target audience is still women and the ad gives the message to the women that “if you want your husband to help you with dishes, buy Pril.” This brand is very consistent by using the male figure for cleaning the dishes since old times till today.

Ajax (2003): The family portrayed as a Space-time family like Jetsons. With this advertisement, Ajax typifies a high-technological outcome. The motto “Öyle hızlı temizler ki sanki bu dünyadan değil!”<sup>5</sup> emphasizes this idea as well. The mother-in-law and the father-in-law are connoted like detectives, who are in search of dirt and grime. Both male and female figures are interested in the cleanness of the house. For this reason, Ajax is presented as the best product to clean every surface in fastest way.

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<sup>5</sup> It cleans so fast, as if it is not from this world.



Figure 17. Ajax (2003) – The grandparents portrayed as members from a future generation.

Even though the outfit, the colorful accessories and the decoration of the house are connoting the 1970's period, the concept of “Sık ve Sil”, which means “Squeeze and Wipe” is emphasized more through the fast and speedy shooting style with background music and Star Trek character-like grandparents. All the speedy effects resemble the practical use of the product.



Figure 18. Ajax (2003) – The color and the décor seems to reflect both the 70's and the future.

Family roles are also important in this ad. It is not just the mother that does the cleaning, but it is the whole family members. This emphasizes the changing roles in the Turkish family. Father, mother and the kids are all being mobilized in order to clean the home in the fastest way.

Bingo (2003): The most important aspect in this advertisement is the demonstration of the change of the roles between the mother and the father; housewives and housemen. If the dialogue is investigated deeply, it is observed that even though there is no woman figure in the ads, the way men act makes the audience perceive them as housewives. In the first Bingo ad, the information is given that, the two men has changed cake recipes. One of them tells that he has been disgraced to his father-in-law, since the other man has given a wrong recipe for the cake.

The two men are not only wash clothes, but also perform women activities like inviting mother-in-law to “5 o’clock teas.” However, in this case the father-in-law has been invited. Besides, when one of them envies the other’s whiteness of clothes, the other one does not want to tell the brand of the detergent to his friend. It is obvious that he wants to keep his clothes’ whiteness as a secret in himself; he finally reveals the brand name by acting in a feminine way “Ay, zorla söyletirsın adama!”<sup>6</sup>



Figure 19. Bingo (2003) – The man on the left envies the whiteness of the clothes and collects his own to wash them again with new Bingo.

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<sup>6</sup> Oh, you make a person tell this by force!

During the dialogue, we tend to think that the wives of these men are working outside the home, because they do everything that is considered as a job of a woman at home. This also includes raising children, doing housework, and so on.

Bingo Soft (2003): Babies are normally reared by their mothers. Mothers nurse, feed and raise children until a certain age. In modern families, fathers help mothers in every aspect. However, it is not very common that a father 100 percent takes care of the responsibility of a baby unless the mother is not alive.

Through this ad, the figure of mother has been removed from the scene and 100 percent capable father figure has been replaced. It is connoted that through the use of this product, even men can perform motherly tasks because Bingo soft facilitates the house working. As a result, men in a way become experts in a non-male oriented task, such as washing.



Figure 20. Bingo Soft (2003) – The man on the right explains the properties of the product.

Pronto (2003): In this advertisement, the featuring aspect differing from the rest of the similar types is the grandmother giving a party to her friends of the same age.

There is a tendency that elder people are always alone, they do not enjoy life or themselves, they are calm and quite people. At the end of the advertisement, the daughter asks her mother, whether she was bored from being lonely or not? With this ad, the stated idea is left behind. The elder people do have parties and they do enjoy themselves. The old lady cleans the whole house by herself. She also acts just like a teenager, who gives parties without the permission of his/her parents.



Figure 21. Pronto (2003) – Pronto advertisement breaks the prejudice about the elder people do not have fun or parties.



Figure 22. Pronto (2003) –With the product, the old lady cleans the whole house by herself.

Omo Matik 1 (2002): Children are the most precious creatures for their families. If they create something or perform a new thing, it brings joy to the family. Most of the mothers like to keep their children clean and hygienic. They do not want their

beloved ones look and feel dirty. Omo brings a new dimension to the concept of creativity. According to the advertisement's logic, children's creativity should not be limited just to keep them clean.



Figure 23. Omo (2002) – Omo supports the creative development during the raise of children.

“Çamaşırdır kirlenir, çocuklar böyle öğrenir.”<sup>7</sup> Motto is also supporting this idea. Lately, “creativity” is being the new keyword in detergent advertisements. This way, by not limiting the children's development in the means of creativity, Omo is being supportive not only in hygiene and cleanness but also the development during the raising of the children. The freedom in the behaviors of the children is depicted as the most important aspect in the ad.

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<sup>7</sup> English translation: Clothes are to get dirty, where children learn this way.



Figure 24. Omo (2002) – Happy family image is obtained by eliminating other thoughts in mum's mind like the dirty clothes.

In another version of the Omo Matik, the father asks permission from his wife in order to let his son repair the car with him. She blinks an eye, and the boy joyfully learns how to repair the car even mashing up his white shirt. Omo is there to clean it, so mothers are happier than before.



Figure 25. Omo (2002) - The father is spending more time with his son.

If the mother would be thinking about keeping the shirt clean, then she most probably would not let her son to do repairing with her husband. As Omo is a solution, she wants her son to learn more of his interests and spend time with the father. It is one of the rare advertisements, where we see the father figure performing a task other than something related to cleaning in a detergent ad. He is not depicted

as being clumsy or dirtying the clothes, but as working on his car, which is also very stereotypical for men.

#### **DIAPERS:**

Ultra Prima (2003): In this advertisement a rather funny family is being portrayed. The father and mother figures are young, and seem lively, by just looking to their colorful outfit. They have two children, a boy and a baby. Stereotypical features are also being observed in this ad. For instance, Ahmet, the father who is in the park with his wife and kids, is talking to his friend on the phone and say that he would not miss a single football match in his whole life and he will certainly going to watch in the afternoon. According to him, everything is under his control. After he hangs up, he tries all kinds of tricks to make his wife go earlier to home. However, she is a clever lady and does not fool to his tricks. While he tries his best shots, a funny and joyful background is heard, making us remember the silent movies.



Figure 26. Ultra Prima (2003) – The wife is not fooled by her husband's tricks for going home early to watch the football match.

During the conversation between the couple, he asks his wife whether she has pulled the plug of the iron or not, as a result, he indicates that ironing is the women's fixed job in the house.

At the end of the ad, we see that the husband has built a giant sandcastle with his son and seems to have more fun than him. When he talks on the phone again with his friend, he asks whether the match was fun or not and then tells his friend that he changed his mind and decided to stay at the park with his family, to encourage the creativity of his children, even though this is originally the mother's suggestion. This shows that father figures are being dominated by the mother figures, but they make fool of themselves by telling others that they have come with to the solutions.



Figure 27. Ultra Prima (2003) – A modern family image is observed. Father and mother both taking care of their children in a park and play with them.

The mother role is considered to be calm and sweet; but at the same time controlled and powerful. She does not put any force in the means of ideas, in order to make her husband obey them. Just being logical and using soft words, the mother persuades the father.

## TOOTHPASTES:

İpana (2003): The family portrayed here is a very modern, nuclear family type. The little girl suffers from toothache and demands a kiss twice from her dad. The reason is; there is a belief that if you are kissed on the aching area, by someone, especially by your parents, the pain would be ceased. This saying is usually very popular if you have a small kid, who injured a part of his/her body or have an ache. The parents give a kiss on the injured or ached part and say, now the pain will be gone.



Figure 28. İpana (2003) – The little girl asks for a kiss from her father, to stop her toothache.

After her pain in her tooth does not disappear, she asks why the pain has not vanished in an examining manner. While the little girl and her mother is at the dentist's, the girl talks to the dentist in a mature way. She seems to earn her initiative at this age. She responds to the dentist as, "We will fight against the decayed teeth."



Figure 29. İpana (2003) – The little girl talks to the doctor. She learned how to take initiative at a very early age.

If a comparison is made between this particular advertisement, with the earlier toothpaste advertisements such as Floran 2R, early children are portrayed as figures in the ads. They do not talk or respond to their elders. However, in recent ads, it is seen that children today have learned how to be assertive earlier than their coevals 15 years ago.

Colgate (2003): The product is connoted with the mother. The advertisement starts with the boy, named Emre. He has a girlfriend, therefore needs a fresh breath. His father has a new job and needs whiter teeth, and little sister has a new teeth and so needs to be protected not to have carious teeth. All these different expectation of family members is supplied by only one product and mother knows the answer, which is Colgate. At the end of the ad, the motto is heard, “Süper anne Colgate 3’lü Etki” (ye güveniyor) <sup>8</sup>. The part in parenthesis fades out and is hardly being heard. This makes the sentence mean as if “Colgate 3’lü Etki is the super mum”.

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<sup>8</sup> English translation: “Super mother (trusts) Colgate 3 Effect”



Figure 30. Colgate (2003) – The mother has the solution for all the problems of the family members.

The way the advertisement portrays the family is in a theatrical way. The boy dancing like a hip hop star, father jumping and hitting the foot together in the air, the girl walks in her room like a rabbit; these seems to be very exaggerated and theatrical, nothing like real portrayals.

c. Comparison of two different decades in Cleaning Product Advertisements in relation to Family.

First of all, in order to analyze the concept of family in the advertisements, it should be noted that in all of the advertisements analyzed above, all the family members (mother, father, kids and the grand parents) represent a certain role and we see the family together. As Ewen mentions youth, which “is a powerful means in the ideological framework of business”, the mother that has the function of “socializing the family to the idiom of mass-produced life” (Ewen 135) and the father with his earning function are all present in the above ads.

One of the most striking differences between two time periods is that, in earlier ads, there is a very strict role definition among the family members. In the ads dated back to 1980s, the role of the each family member is outlined very clearly. Woman as the care taker of the whole family; mainly depicted as the only competent person at

home in the housework. She is only depicted with her role in the family as the thoughtful wife and the caring mother. All members of the family need her in order for them to feel safe and clean at home. The husband, on the other hand is the main authority in the family, distant from the housework, reads newspaper, and mainly portrayed as the wage-earner. He is sometimes depicted as being clumsy in the housework, even when he wants to perform one; he requires the help of his wife. For instance, in the Mintax ad, even though the man does the shopping for the house, he is the last one to know which detergent is used at home that shows his low interest and knowledge about the concept. In Bio Tursil ad, the father-in-law is portrayed as inept as a representation of most of the men. The other important figures in the ads are the kids and they appear when they need something. These ads are mainly targeted at women so the female performers in the ads have the crucial message. Even in ads, where the man is depicted as the care taker of the house and interested in housework such as in Pril advertisement, the man is represented as more feminine according to his behavior. In these cases, women are shown as the dominant figure at home, also where husbands are afraid of their wives, are depicted as contributing to the housework and taking care of children.

However, in the recent ads, there are no “traditional” family roles identified with the members, as we have seen in earlier advertisements, especially for the male character. Most of the recent ads are targeted at women but men are depicted as the helper of the women in the housework and about the kids. The “father” role model in the ads do not just portrayed as the wage-earners, but they are also depicted as contributors to the daily activities of the housework, and helping with the children. On the other hand, they do not sacrifice their function as the authority figures while

performing housework. They become the target audience of the ads as well. For instance in Ariel ad, father feeds the baby even though the mother is present in the room. In the Pril ad, the husband washes the dishes and surprises his wife. In Omo Matik ad, the father teaches his son how to repair a car and spends time with him. Also in the Ultra Prima ad, father spends time with the children in the weekend and becomes an important figure in the ad as a caretaker and a father who cares for the development of his baby's creativity. In most of the advertisements that have been analyzed, the audience cannot assume whether the female is working or not. Both men and women are depicted as contributing to household activities and work. They are depicted as equal. The only exception is the Bingo ad, where there are two men acting as women and perform the tasks that are traditionally assumed as the duty of the women; such as washing and cleaning. The message of the ad would not have differed if there were women performing in the exact situation. These men act, speak and feel like women, so actually this ad does not emphasize men in the modern society but just assume what would have been if the roles of men and women have been changed.

The differences in terms of family roles between the ads of late 1980s and 2000s reflect the changes in the society caused by the development capitalism and modernity in Turkey. As Ewen highlights, "the advancement of consumerism touched on the intimacies of social life, as industry worked to forge a new definition of family". (113)

On the other hand, a similarity between two periods is the conscious use of color in the ads. In order to make connotations for the product, the individuals and the settings were created accordingly.

## 2.2. SOFT DRINK ADVERTISEMENTS

### a. Investigation of Soft Drink Advertisements in late 1980's in relation to Family.

Uludağ (1986): Ziya Bey is the protagonist in this ad. This is a very traditional name, as if coming from an Ottoman period. It has been narrated that, Ziya Bey's dining table has always been crowded, cheerful and fun. Therefore, he needs to keep this satisfaction all the time. "Uludağ Gazoz" enables him to continue his guests' contentment, because it is both economic and one bottle fills five glasses. Even though he is organizing a lunch for the family gathering, just like a reunion; the family concept has not been highlighted in this advertisement; instead, the product itself and its economic value are being emphasized.



Figure 31. Uludağ Gazoz (1986) – Ziya Bey is in the second picture. Third picture shows people having fun during the meal.

Oralet (1988): Oralet has been one of the vital drinks in a period in our lives. It can be consumed either cold or hot. This ad also gives emphasis to this trait of the product.

Children are more prior than any other figure in the ad since they are the significant consumer of the product. They are standing in a chorus organization and singing the background music. Energetic music, blowing up balloons, jumping kids, the color red, all these aspects add liveliness to the advertisement. The only woman figure appearing approves the quality of the drink, just like mothers do at home.



Figure 32. Oralet (1986) – Energetic music, blowing up balloons, jumping kids, the color red all these aspects add liveliness to the advertisement.

Nesquick (1988): Ayşe Ablâ is the protagonist in this ad. She acts like the kindergarten teacher. While talking, she looks at the camera and gives directions of how to prepare the drink. She is like the elder sister in the family. The only “family relation” can be formed is this.



Figure 33. Nesquick (1988) – Ayşe Ablâ makes the audience feel that she is the elder sister in the family.

b. Investigation of Soft Drink Advertisements in 2000's in relation to Family.

Frutia (2003): This ad is very similar to the Oralet advertisement, in the means of background music and pace of it. All the members of the family are shown in an order, first the small girl appears, second mother, third the father, later the grandmother, then teenage girl, at last the small boy and his friend.



Figure 34. Frutia (2003) – Order of appearance of the family members.

Throughout the ad, the distinguishing features of this drink have been listed, which are delicious, economic and full of vitamins. Each one of these aspects is given by a different member of the family. For instance the small girl says “delicious”, because she is more interested in its taste. Father tells that it is “economic”, because he goes to job, earns money and therefore interested more in the economic side of the product. The small boy, who has just arrived from the school with his friend, introduces the “vitamin richness” of the product because he most probably had a science class where he learned about vitamins. As a result, he drinks Frutia “lıkır lıkır”<sup>9</sup>. As being an audience, I would expect the mother would say this trait, “with full of vitamins”, since mothers are more interested in the health part of the food products.

Tang (1999): In this ad, the audience first sees a girl and her grandmother. They are pouring a pack of Tang to the water and drink the whole juice mix that they prepared without leaving any for the other family members, who are not at home at that moment. They feel ashamed of finishing the whole mix, but cannot resist to the taste. The first impression is that a relatively more traditional family has been set according to the family roles because of the presence of the grandmother. However, she is not traditional at all. She acts like a 7 year old with her granddaughter and finishes the decanter filled with Tang with her grandchild. Together, they seem very naughty, which is not a typical grandparent behavior. When they are caught by the parents, both of them are bewildered at the first sight.

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<sup>9</sup> Turkish way of sound effect for drinking.



Figure 35. Tang (1999) – Bewildered grandmother and the granddaughter.

After drinking the Tang, the relief effect of grandmother is very similar to her granddaughter. This kind of manner diminishes the gap between the young and the old. Besides these, the parents treat them as if both of them are their children. When the parents of the girl silently enter home, the way mother tells, “Have a look at the refrigerator!” or father says, “Isn’t there any Tang for us?” show this. Both the granddaughter and the grandmother are being addressed in the same manner.

c. Comparison of two different decades in Soft Drink Advertisements in Relation to Family.

It is very clear that earlier companies for soft drinks did not emphasize family as a figure in their advertisements. The family concept and the use of family members have become significant elements of the recent ads. One reason of this can be considered is that the producers and the advertisers put great importance on the vitamin-richness of the soft drinks. They try to emphasize this by using kids and the parents in the ads. Parents, for instance the mother figure in the Frutia ad or the

grandmother in the Tang ads, know the vitamin richness and good taste of the product. They make the product seem trustworthy and let their sons and daughters drink it as well.

### 2.3. MARGARINE ADVERTISEMENTS

#### a. Investigation of Margarine Advertisements in late 1980's in Relation to Family.

Aymar (1986): In the advertisement, with its background music – the mother slightly sings with a melody, a homely atmosphere is connoted. With its traditional family construction, mother preparing the food for the breakfast and father with the children waiting at the table. Boiling egg is also a very traditional Turkish breakfast image. While cooking, she sings as if she is enjoying cooking. The narrator also adds that if you want to create a little happiness during your meal, buy Aymar. As they have Aymar in their kitchen and they have their breakfast with it, the family enjoys themselves by making little puns, and there is merriment at home.



Figure 36. Aymar (1986) – Family members are having their breakfast with a bird's eye-view shot.

Evin 1 (1986): What is very much attracting the audiences' attention about this advertisement is the whole atmosphere, which is in a very slow motion type, as if it is a poetic script or a fairytale. The original script goes as the following; "Kızı bir pasta yaptı eliyle, torunu bir hediye seçti eliyle, sofrayı süslediler Evin'li böreklerle, çöreklerle. Bugün dedenin doğumgünü, kendi unutsa bile. Evin'li pasta, Evin'li kek ve sevgi dolu bir dilek. Bugün hepsi dede için."<sup>10</sup> The rhymes and the rhythms boost this fairytale feeling very much.

Despite the first impression, this is not a typical Turkish family because the family portrayed here can be perceived as an elite and a modern family living in city. For instance if a closer look is taken to the baked cakes, they seem, they are nothing special and extraordinary. The faded, pale colors add a typical, and a non-exaggerated feeling, therefore it becomes more convincing by portraying the family in the ad similar to ours. They are not fancy and they not only address to a small part of the society; they are in fact representing the general. On the other hand, the little girl playing the piano, the little boy sitting on the laps of his grandfather, wearing a suit emphasize the initial thought as well.

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<sup>10</sup> English translation: "His daughter baked a cake with her hands, his granddaughter selected a present. They decorated the table with pastry and bun cooked with Evin. Today is the grandfather's birthday even he has forgotten. Pastry with Evin, cake with Evin and a loveful wish, today all for the grandfather."



Figure 37. Evin (1986) – Celebration of grandfather's birthday.

Evin 2 (1986): Just like the previous advertisement, this ad is also like a fairytale. The narrator talks as if he is telling a story about a family. He forms cliché identities for the family members, just like the father is the prince and the mother is the angel. The advertisement starts with the father reading a story to his daughter who has a little flu and the mother is preparing soup for her. The delicious food is representing the gift of health. Once the daughter feels better, she can eat more meal cooked with “Evin”. The fairytale concept with the “once upon a time” phrase continues here as well. Once the meal is on the plate, then all of it has been eaten by the healthy young girl. This might be connoted as Evin adds a magical and a fairytale feature to your meals and therefore to your house.



Figure 38. Evin (1986) – Evin adds a fairytale, magical feature to your life.

Evin 3 (1986): This ad portrays the differing relations among the parents and their children, which become more intimate and warm. The little girl wakes her father up, which means she can enter her parents' room without permission. According to conservative Turkish traditions, entering into the parents' room is considered as a forbidden behavior. This shows the change among the relations of family members.



Figure 39. Evin (1986) – The intimate relation between the girl and his father is portrayed.

In the overall of the advertisement, the narrator emphasizes the mother's role more than any other member of the family. On the whole, the atmosphere is again composed in a poetic way. The mother's routine work, like waking up earlier than everyone and preparing the breakfast, cooking are all explained in this poem-like narration. The narrated sentences go as the following: "Henüz gün doğmadan, kim kalkar yataktan, anneler... Uyanırken sevgililer, hazırdır Evin'li ekmekler, reçeller. Anne ile her şey mutluluğa döner. Kim sevgiye lezzeti katar her gün, anneler... Bir öpücük kime yeter. Hazır olunca Evin'li güzelim yemekler, Evin anneleri hep mutlu eder. Evin.. evimizin margarini.." <sup>11</sup> With these words, the mother is portrayed as a

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<sup>11</sup> English translation: "Before the sun rises, who wakes up from the bed, mothers... As the beloved ones wake up one by one, toasts and marmalades with Evin are ready. To whom one kiss is enough?

holy figure, who turns everything magically into a perfect state. She kisses her son's hand and cures where he touched the hot bread and hurt his fingertips with a kiss and her smile.



Figure 40. Evin (1986) – Mother curing her sons hand by kissing. The same concept has been analyzed in the İpana advertisement.

Evin is also encouraging little girls to act as their mums by the way they cook and prepare perfect food. The daughter gives her baby doll to her mum and carries the hot and heavy tray to the table, where the dad and elder brother are applauding her.



Figure 41. Evin (1986) – Evin is portrayed just like a toy or a product with dream-like properties.

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Once the delicious meals, which are cooked with Evin, are ready, it makes mothers happy. Evin... our home's margarine."

Vita (1986): In this advertisement, a celebrity from old Turkish movies is the central character. Zeynep Değirmencioğlu, who was once famous with the “Ayşecik” character, a precocious little girl, acted like a grown-up, mature person, also behaving according to her age. Now, all the “Ayşecik” days are past and she is a mature person, a mother and a housewife who is preparing all kinds food and shows hospitality to her guests in her home. That night she welcomes her mother-in-law for the dinner. Therefore she prepares a wide range of food by using only one type of margarine, Vita.



Figure 42. Vita (1986) – Having a celebrity in the advertisement. The child celebrity has grown up and preparing dinner for her husband’s family.

Sana (1986): Sana is one of the well-known brands of margarine in Turkey. Since the beginning of its foundation, it is known and remembered with its own motto “Özen gösteren anneler için...” which means “For the mums, who cares...” The target audience of this product is the mums and the people, who care for their children.



Figure 43. Sana (1986) – Sana’s famous motto: “for the mums who cares...”

The margarine is associated with the source of energy for the children and like an enhancement product for the nutrition of them. The concept of energy and being energetic is emphasized with the fast and rhythmic background music.



Figure 44. Sana (1986) – Sana is the energy supply for the children.

Turna (1986): Turna olive oil advertisement portrays a nuclear family without children. The husband and wife seem to be happy because of Turna. During the ad, the husband says, “When my wife sees Turna, she becomes overjoyed with delight.” The rhythmic music with lyrics and rhymes add an extra fun to the advertisement.



Figure 45. Turna (1986) – Turna brings joy to the family.

b. Investigation of Margarine Advertisements in  
2000's in relation to Family.

Sana 1 (2003): Sana is a classical margarine brand in Turkey. Almost, the existing all three generations has used it some time in their meals. This advertisement of Sana is important for two reasons. The first reason is, it is creating nostalgia for the good old days and is celebrating the Mother's Day.

“Sana’yla beslenen, özenle büyütülen bu çocuklar, her gün enerjiyle, neşeyle koşup oynuyorlar.”<sup>12</sup> These lyrics are directly aiming for mums, who care for their children. The concept has never been changed from the very first advertisements of Sana. The concepts of cooking and raising the children are shown as the motherly jobs. These are the labels that stuck to mums as their noble career and a fixed duty.

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<sup>12</sup> English translation: The children who are fed with Sana and raised with care are joyfully run around and have fun everyday.



Figure 46. Sana (2003) – Sana’s special version for mother’s day creates nostalgia both for the past and the future generations.

As it is stated above, it creates nostalgia both for the past and for the future. Past, since it uses old Sana advertisement images; with the old hair style of the mother figures, with the colors used, which are in nostalgic quality, also with the words, “yesterday’s children are today’s mums,” the idea is supported as well. At the same time, the nostalgia for the future is created by the phrase “today’s children are tomorrow’s mums”. The idea that time goes and our children are going to be mothers in the future are supporting this nostalgic feeling.

Sana 2 (2003): Sana creates another nostalgic advertisement in this ad as well. This time nostalgia goes further 150 years to the year 2153. Cooler colors, such as blue and white tones, minimal house decoration plasma screen views instead of real landscape are all features for the futuristic nostalgia.



Figure 47. Sana (2003) – Nostalgia is created with Sana for the future.

In the year 2153, all the traditional food such as rice with chickpea, or split aubergines with minced meat filling (Tr-karnıyarık), pastry are turned into a capsule form. Even though the time of the meal is not defined clearly, according to the dishes, it can be claimed that the family is gathered around the table for the dinner. The father imagines the original appearances and therefore the tastes of the meals, but then all the food views changes into a capsule. The grandmother is not pleased with eating the capsules and protests the young and modern family and sighs. She tells off to the doorkeeper when he serves bread capsules from the plasma monitor.



Figure 48. Sana (2003) – Grandmother seems unhappy because of the new progress in their lifestyles.

The old picture of the grandfather is a reference to our times that adds to the concept of nostalgia. When the son attempts to eat the capsule with his hands, the mother hits the son lightly on his hand and says “Don’t eat with your hands, which century do you think are we in?” At the end, we hear the narrator’s voice, Halit Kıvanç – a very well-known television anchor, this time brings us back to our times. With the old Turkish comedy movies’ soundtrack he says; “Since we have time, and there is the Sana taste, Enjoy Eating”.<sup>13</sup>

c. Comparison of two different decades in Margarine Advertisements in Relation to Family.

It is not surprising that almost all of the margarine ads are targeted at women, who are the ones mainly preparing the meal at home. They need to make the food tasty, as well as they should care about the health factors. Women – without exception – are represented as “loving and caring mothers” both in today’s and in tomorrow’s advertisements.

The other family members are included in the ads, first of all to approve the taste of the product. The product taste delicious and the whole family appreciates mother for using this specific margarine. The family is in a pleasure for eating delicious meals prepared with the margarine. Their other function is to highlight the roles of the family members and to emphasize the role of the mother as the caretaker of the whole family. She has to think of the health and the nutrition values of these products. So she has to choose the product with the best taste as well as the one with

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□ Original version: “Hazır vakit varken, bu ülkede de Sana lezzeti varken, yaşasın yemek yemek!”

richest nourishment qualities. Therefore she needs to choose the product advertised in the ad. The only exception to this is the second Sana ad, where the family members eat dish capsules instead of eating meals. Even in this ad, the grandmother, who is the traditional member of the family, rebels to this idea. She represents the mothers, who give importance to taste and quality and prefer to prepare their food step-by-step with every single touch for their family.

One of the most important differences between the late 1980s and 2000s ads is the techniques used in the narration of the stories. Late 1980's advertisements have a poetic script with rhymes and poetic sentences, which enable these ads stick in our memories easily. However 2000s advertisements do not give as much importance as the old ones to the rhymes.

## V. CONCLUSION

The aim of this study was to provide a better understanding of how the role of family members has been changed in the past 20 years according to television advertisements.

In this research, the representation of family images in cleaning product, soft drink and margarine advertisements on Turkish Television has been analyzed according to two different periods. The categories – cleaning products, soft drinks and margarine – are portraying family roles directly from the core of the Turkish culture and beliefs, that's why they have been chosen.

Stuart Ewen's analysis has been selected as the main reference in order to read the advertisements in the means of family roles, which is chosen as a general guide for family image in advertising from a marketing point of view. This is because Turkey during 1980's is having a parallel process as the Industrial Revolution era in the USA, in the means of the development of the advertising. TV becomes the major medium. Especially after the 1980s, when customs become free and therefore TV sets are entering our homes easily, a consumer culture has started to be formed slowly. As the private channels are initiated, they needed to circulate their broadcasting through an "income", in which the main source is through selling the broadcasting time to the advertisers.

Stuart Ewen has stated in his book, *The Captains of Consciousness* that, “The advancement of consumerism touched on the intimacies of social life, as industry worked to forge a new definition of the family which would mesh with the gears of the productive machine... The demarcation of what the family should be through advertising represented an attempt at recomposition – redefining family roles so as to bring them in tune with the rhythms of the age. (Ewen, 113-4) Through the advertisements, the roles within the family have been redefined.

Women have traditionally been targets, since they are the ones who keep most of the purchases in home and also in the society in general. According to Ewen, more than 80 percent of the home consumption has been supplied by the women figure – the wife and the mother. (167) Woman as the care taker of the whole family; mainly depicted as the only competent person at home in the household work. They are the thoughtful wife and the caring mother. Vance Packard, in his book *The Hidden Persuaders*, states that “advertisements which flatter consumers and which disguise the emptiness and drudgery of much household work and glorify the role of housework are guaranteed a certain amount of success.” (quoted in Dyer, 83) He also refers to many examples of housewives who have been persuaded to buy such items as cake mixes – this can also be applied to ready soft drinks, since you do not need to squeeze them any more – which allow them a degree of creativity in order to give them a sense of achievement, or household gadgets which do not make them feel guilty for not working as hard as their grandmothers.

As a conclusion, we can say that the strict role definitions among family members dissolves in the recently produced advertisements, due to development in everyday

life and meeting with the new products and living styles. By the help of television and Internet, we become open to changes and we do not resist them as we used to be 20 or 30 years ago. Television is the most effective medium, since it is the most common mass communication tool all around Turkey. Even in urban and suburban areas, people buy a TV set before buying a refrigerator.

Then again, the “father” role model in the ads do not just stay as the wage-earners, but they are also depicted as contributing to the daily activities of the housework, and helping with the children, performing housework. They become the target audience of the ads as well. The differences in terms of family roles between the ads of late 1980s and 2000s reflect the changes in the society caused by the capitalization, and the modernity in Turkey, as well as the manipulation of the advertisers. The outcome of the advertisements were representing both the changing Turkish family image, and at the same time the change in the portrayal of family representation by the advertisers, whom they like to create as target audience. Just like a vicious circle, advertisers determine the change in family image and the family is changing in time, which at the end is the inevitable transformation in the family.

Other than the mother and father figures, children show a great progress as well. They seem to have gained their initiatives earlier than their peers 20 years ago. Not only youngsters but also the grandparents seem to act in a freer way, as the way they feel like doing it. In former advertisements, they are acting according to the expectations from their age, however in recent ads, they act as the way they are. The traditional roles have been diminished for the elder people, as well as the other members of the family.

In view of the fact that this thesis is mainly concentrated on the Turkish family image, which is sometimes similar to and sometimes different from other cultures; for further study, the subject of what makes the global differences of advertisement and how they change according to cultures and traditions can be another area to research.

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## VII. APPENDIX

This is the list of advertisements, which can be found in the same order as they appear on the CD.

### English Version:

No:		Year/Month:	Brand / Subject:	Time:
01	Margarine	1986 - 3/1	Aymar	
02	Margarine	1986 - 3/1	Evin – grandpa birthday	
03	Margarine	1986 - 3/1	Evin – sick daughter + mum + dad	
04	Margarine	1986 - 3/1	Evin – family breakfast	
05	Margarine	1986 - 3/1	Sana	
06	Margarine	1986 - 3/1	Turna oliveoil	
07	Soft Drink	1986 - 3/1	Tamek	
08	Cleaning Product - detergent	1986 - 3/1	Mintax – Kuruntu Family	
09	Cleaning Product - detergent	1986 - 3/1	Lux	
10	Cleaning Product - detergent	1986 - 3/1	Pril	
11	Cleaning Product - detergent	1986 - 3/1	Vernel	
12	Cleaning Product - toothpastes	1986 - 3/1	Floran 2R	
13	Cleaning Product - toothpastes	1986 - 3/1	Floran 2R	
14	Cleaning Product - toothpastes	1986 - 3/1	Floran 2R	
15	Cleaning Product - toothpastes	1986 - 3/1	Signal	
16	Margarine	1986 - 6	Vita - Ayşecik	
17	Margarine	1986 - 6	Yudum – flying family	
18	Soft Drink	1986 - 6	Schweppes	
19	Cleaning Product - detergent	1986 - 6	Bio Tursil	
20	Cleaning Product - detergent	1986 - 6	Hacı Şakir – Powder soap	

21	Margarine	1986 - 11	Rama	
22	Margarine	1986 - 11	Sana	
23	Cleaning Product - toothpastes	1988 - 5/1	Signal Plus Jel	
24	Soft Drink	1988 - 2	Nesquick	
25	Soft Drink	1988 - 2	Oralet	
26	Cleaning Product - detergent	1988 - 2	Alo	
27	Cleaning Product - detergent	1988 - 2	Süper Fab	
28	Margarine	2003	Sana – on the bread slice	45
29	Margarine	2003	Sana – mother’s day	30
30	Margarine	2003	Sana – “Enjoy Eating”	66
31	Margarine	2003	Sana – “Enjoy Eating” grandma	32
32	Margarine	2002	Bizim Ali	39
33	Margarine	2002	Halk	37
34	Soft Drink	2003	Frutia	18
35	Cleaning Product - detergent	2002	Ariel – chocolate pudding	46
36	Cleaning Product - detergent	2002	Omo – painting	50
37	Cleaning Product - detergent	2002	Omo – kid repairing the car	50
38	Cleaning Product - detergent	2002	Omo – Techno, “how much do you love your mum?”	52
39	Cleaning Product - detergent	2002	Omo – Techno, “My Dear Mother” song	52
40	Cleaning Product - detergent	2002	Oma – Active, kids playing basketball	32
41	Cleaning Product - detergent	2002	Pril – Makine	30
42	Cleaning Product - detergents	2002	Cif – bathroom mum-daughter	36
43	Cleaning Product - detergents	2003	Cif – kitchen-Lux (Yuksel Ak / celebrity)	28
44	Cleaning Product - detergent	2003	Kosla – “My Daughter Ayşe...”	30
45	Cleaning Product - toothpastes	2002	İpana – kiss	38
46	Cleaning Product - detergents	2003	Selpak – towel	
47	Cleaning Product - detergent	2003	Bingo – men keeping the house clean	57
48	Cleaning Product - detergent	2003	Bingo Soft – men taking care of a baby	46
49	Cleaning Product -	2003	Hacı Şakir – mother’s touch	35

	detergent			
50	Cleaning Product - toothpastes	2003	Colgate – 3 effects	33
51	Cleaning Product - diapers	2002 - 12	Ultra Prima – park, dad, league	65
52	Cleaning Product - detergents	2003 - 12	Ajax –Future generation	21
53	Cleaning Product - detergents	2003 - 12	Pronto – Old lady partying	30
54	Cleaning Product - soap	2002 - 10	Duru Soap – father and son repairing the bike	22
55	Cleaning Product - soap	2002 - 10	Duru Soap – mother and daughter painting	22
56	Soft Drink	1999 - 5	Link	
57	Soft Drink	1999 - 7	Tang –giving five	45
58	Soft Drink	1999 - 12	Coca Cola – old bayram version	
59	Soft Drink	1999 - 12	Coca Cola – Ramadan - old	
60	Soft Drink	1999 - 12	Pepsi - Ramadan	
61	Soft Drink	2000 - 11	Tang – family, missing summer time	30
62	Soft Drink	2002	Coca Cola – little girl + dad	
63	Soft Drink	2003	Coca Cola – Ramadan – latest	
64	Soft Drink	2003	Cola Turca – One Morning in New York	180
65	Soft Drink	1986 - 6	Uludağ	

**Turkish Version:**

No:		Yıl:	Marka / Konu:	Süre:
01	Margarin	1986 - 3/1	Aymar	
02	Margarin	1986 - 3/1	Evin – büyükbaba dogumgunu	
03	Margarin	1986 - 3/1	Evin – hasta kız + anne + baba	
04	Margarin	1986 - 3/1	Evin – aile kahvaltı	
05	Margarin	1986 - 3/1	Sana	
06	Margarin	1986 - 3/1	Turna zeytinyagi	
07	Meşrubat	1986 - 3/1	Tamek	
08	Temizlik - det	1986 - 3/1	Mintax – Kuruntu Ailesi	
09	Temizlik - bulaşık	1986 - 3/1	Lux	
10	Temizlik - bulaşık	1986 - 3/1	Pril	
11	Temizlik - det	1986 - 3/1	Vernel	
12	Temizlik - dış	1986 - 3/1	Floran 2R	
13	Temizlik - dış	1986 - 3/1	Floran 2R	
14	Temizlik - dış	1986 - 3/1	Floran 2R	
15	Temizlik - dış	1986 - 3/1	Signal	
16	Margarin	1986 - 6	Vita - Ayçiçek	
17	Margarin	1986 - 6	Yudum – ucan aile	
18	Meşrubat	1986 - 6	Schweppes	
19	Temizlik - det	1986 - 6	Bio Tursil	
20	Temizlik - det	1986 - 6	Hacı Şakir – Toz Sabun	
21	Margarin	1986 - 11	Rama	
22	Margarin	1986 - 11	Sana	
23	Temizlik -dış	1988 - 5/1	Signal Plus Jel	
24	Meşrubat	1988 - 2	Nesquick	
25	Meşrubat	1988 - 2	Oralet	
26	Temizlik - det	1988 - 2	Alo	
27	Temizlik - det	1988 - 2	Süper Fab	
28	Margarin	2003	Sana – ekmeküstü –masaya dusen paket	45
29	Margarin	2003	Sana – anneler günü	30
30	Margarin	2003	Sana – “yasasın yemek yemek”	66
31	Margarin	2003	Sana – “yasasın yemek yemek” babaanne	32
32	Margarin	2002	Bizim Ali	39
33	Margarin	2002	Halk	37
34	Meşrubat	2003	Frutia	18
35	Temizlik - det	2002	Ariel – Çikolatalı muhallebi	46
36	Temizlik - det	2002	Omo – resim yapan çocuk	50
37	Temizlik - det	2002	Omo – oto tamir eden çocuk	50

38	Temizlik - det	2002	Omo – Techno, anneni ne kadar seviyorsn	52
39	Temizlik - det	2002	Omo – Techno, canım annem sarkisi	52
40	Temizlik - det	2002	Oma – Active, basket oynayan çocuklar	32
41	Temizlik - det	2002	Pril – Makine	30
42	Temizlik - genel	2002	Cif – banyo krem, küveti ovan anne-kız	36
43	Temizlik - genel	2003	Cif – mutfak-Lux (Yüksel Ak / celebrity)	28
44	Temizlik - det	2003	Kosla – “Kızım Ayşe...”	30
45	Temizlik - dış	2002	İpana – öpücük	38
46	Temizlik - genel	2003	Selpak – Havlu	
47	Temizlik - det	2003	Bingo – Evkadını erkekler	57
48	Temizlik - det	2003	Bingo Soft – Altı değişen bebek	46
49	Temizlik - det	2003	Hacı Şakir – anne dokunusu	35
50	Temizlik - dış	2003	Colgate – 3lü etki	33
51	Temizlik - bez	2002 - 12	Ultra Prima – park, baba, lig	65
52	Temizlik - genel	2003 - 12	Ajax –Uzaylılar	21
53	Temizlik - genel	2003 - 12	Pronto – Ahsap, parti veren yaşlı kadın	30
54	Temizlik - sabun	2002 - 10	Duru Sabun – baba oğul, bisiklet tamiri	22
55	Temizlik - sabun	2002 - 10	Duru Sabun – boya yapan anne-kız	22
56	Meşrubat	1999 - 5	Link	
57	Meşrubat	1999 - 7	Tang – “çak” yapıyorlar	45
58	Meşrubat	1999 - 12	Coca Cola – eski bayram / kısa + logo	
59	Meşrubat	1999 - 12	Coca Cola – Ramazan (eski)	
60	Meşrubat	1999 - 12	Pepsi - Ramazan	
61	Meşrubat	2000 - 11	Tang – yaz günlerini özleyen aile	30
62	Meşrubat	2002	Coca Cola – küçük kız + baba	
63	Meşrubat	2003	Coca Cola – Ramazan (en son) iftar saati	
64	Meşrubat	2003	Cola Turca – New York’ta bir Morning	180
65	Meşrubat	1986 - 6	Uludağ – gazoz	