

THE DYNAMIC INTERACTION BETWEEN ADVERTISING AND  
POPULAR CULTURE:  
A CASE STUDY ON İXİR TV COMMERCIALS

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FOR THE DEGREE OF  
MASTER OF FINE ARTS

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May, 2006

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## **ABSTRACT**

### **THE DYNAMIC INTERACTION BETWEEN ADVERTISING AND POPULAR CULTURE: A CASE STUDY ON İXİR TV COMMERCIALS**

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In the scope of the thesis, the “advertising” concept--rather than its economic dimension-- is taken as a matter of culture under the form of popular culture, serving as a repository for social and cultural data. How the dynamic interaction and the mutually exclusive culture generation among advertising and popular culture takes place is examined upon the latest commercials for validity and up to datedness. Furthermore, İxir TV commercials, because of their periodical importance, rich content and popularity are chosen as the sample case for further investigations.

**Keywords:** Advertising as a Cultural Institution, Popular Culture, Text, Textual Analysis, Internet, İxir, Television, Social Tableau, Media, Ads Consumed.

## ÖZET

### POPÜLER KÜLTÜR VE REKLAM ARASINDAKİ DİNAMİK ETKİLEŞİM, ÖRNEK ÇALIŞMA: İXİR TELEVİZYON REKLAMLARI

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Bu tez kapsamında “reklam” kavramı, ekonomik araç olma boyutunun ötesinde, popüler kültür başlığı altında kültürel ve sosyal bir veri havuzu olması açısından ele alınmıştır. Popüler kültür ve reklam arasındaki dinamik paylaşım, etkileşim ve iki yönlü kültür yaratma süreci; güncellik ve geçerlilik taşıması açısından öncelikle en yeni örnekler üzerinden incelenmiştir. Bununla birlikte, yayımlandığında büyük yankı uyandırmış; geniş kitleleri etkisine almayı başarmış; önemli bir dönemin özelliklerini taşıyan; toplum ve kültür unsurlarını temsil eden “İxir televizyon reklamları” örnek olay olarak değerlendirilmiştir.

**Anahtar Kelimeler:** Kültür Bağlamında Reklam, Popüler Kültür, Metin, Metin İncelemesi, İnternet, İxir, Televizyon , Sosyal Tablo, Medya, Tüketilen Reklam.



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# **1. Introduction**

## **1.1. Purpose of Study**

Advertisements, with each passing day, get rich in content and style to differentiate and mark among the mass of messages. As most of the viewers complain with the overabundance of advertising; it needs skill, creativity, profession and observation to make the audiences stand still across the TV to watch a commercial with patience, without skipping. It needs expertise and research to increase recall as numerous advertisements are presented; dozens of commercials are telecasted a day. In this so called “clutter”, if an ad becomes very popular in reaching its goals in terms of recall, awareness, and sales; a question in mind arouses as “Why?” or “How?”

On the other hand, other than being a basic tool for sales, marketing purposes, economic and business decisions; as an informational, educational, cultural, societal and emotional tool; as an artwork, talent; as a form of, transmitter of popular culture; advertisements have started to be a point of attraction creating an “ad-cult” and “ad space”. Plain, simple or straight kind of strategies became barely perceptible and welded as rich natured, distinct commercials became more popular, tracked, and discussed with their content and style. It is important in academic terms as well that, the advertisements as “texts” serve as repertories to reach and draw out meanings, facts about society, about institutions, about ourselves.

There are further questions asked at this point. What do people do with advertising? Is the society a reflection of advertising or advertisements are reflections of society? One might say that, these questions are asked repetitively, and already been explored several times, but in a dynamic platform, from period to period, the answers to these questions vary and the ads' structure, content indicate valuable data relatively. The dynamic, flexible structure of human and society is directly reflected in its courses like advertising, popular culture, art, music, (etc.) Especially, there is a dynamic interaction between advertising and popular culture comprising common shares, values, signs and infrastructure. As Fowles state:

Both are the careful products of sizeable “culture industries”; both traffic heavily in images; they borrow themes, sounds, and personalities from one another; and they frequently appear in the presence of each other. [...] the twin strands of advertising and popular culture knit together contemporary expressive culture. (xiii)

In this sense, considering the high statistics of watching television as well, “TV commercials” form a potential platform with the audiovisual capabilities and textual elements involved. They serve as communicative tools forming emotional connection; as a part of a very popular medium of communication, information, ideology, sociality, news, entertainment, leisure and niche. “Television is the first truly democratic culture—the first culture available to everybody and entirely governed by what the people want. The most terrifying thing is what people do want”

as Clive Barnes<sup>1</sup> explored. The answer to this question is binding for both advertising and popular culture to be “popular” as they both originate from “people”; their wants, needs, hopes, lifestyles and culture, (etc.) “Popular culture is made by the people at the interface between the products of the culture industries and everyday life” as Fiske states (Understanding Popular Culture 25), and when the interrelationship between advertising and everyday cultural practices is considered, the two are intermingled having common denominators. Consequently, one could be able to depict how people, popular culture, society is represented, included in advertising, or how advertisements involve in or create popular culture. So, as of their nature and structure, the depiction of the dynamic interaction between advertising and popular culture is best practiced in TV commercials. Both the former and latter commercials carry on these attributes, and worth studying in finding out indicators of popular culture or social clues. In academic means, several commercials in different periods of time before and today have been analyzed, and important data is achieved.

The year of 2000, being an important era on the verge of millennium, was launched as a “milestone” for several expectations in the hope of change and a better world as always. But mainly, the most important turnaround was about the technological industry, with the easy access of computers leading to “information age”, “internet age” as global challenges. Bill Gates as the chairman and chief software architect of Microsoft Corp. declared:

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<sup>1</sup> “Television” *The Quotations Page* Ed. Micheal Moncur. 1994-2005. 24.04.2006  
<[http://www.quotationspage.com/quotes/Clive\\_Barnes/](http://www.quotationspage.com/quotes/Clive_Barnes/)>

The Internet gives people the opportunity to put their knowledge to work and take advantage of greater opportunities to lead productive and fulfilling lives. It is the gateway to vast amounts of knowledge, art and culture. It provides equal access to information and communications, allowing the formation of rich communities and forging real connections between people. It breaks down barriers between (and within) nations, opening up economies and democratizing societies. And as cheap computing power becomes more pervasive, the Internet can bring all these benefits to more and more people around the world.<sup>2</sup>

In parallel with the world, Turkey was in a process to adapt to these changes. Computers, technology, Internet, Internet access, globalization were common, popular terms in these days. The people were being made aware of these concepts by the media, government and universities. Of course, other than these institutions, advertising industry as the popular economical, marketing and cultural representative was involved in the process. Almost all of the companies were steadily competing and spending billions of money on advertising. In this context, at the beginning of the year 2000, a new company was established, and the brand name “İxir” was introduced in the market to provide internet access and services. The brand’s distinctive ad campaign with eight TV commercials--starting in February, ending in October-- became very popular. The commercials, all through the year, were rated at the top of the lists for “best ads” evaluated by critiques and academicians. Both the media and publics referred to ads and ad characters for a long time, and extensively

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<sup>2</sup> Gates, Bill. Homepage. “Shaping the Internet Age.” *Internet Policy Institute*, December 2000. 21.03.2006 < <http://www.microsoft.com/billgates/shapingtheinternet.asp> >

used the original copy, characters, and dialogues in different contexts like politics, sports, comics making room to talk about; discuss as a part of daily lexicon. Unfortunately, the company has gone out of business in the year 2002, because of corporate problems and economic crisis, but the ad campaign was very successful in terms of sales, awareness and recall.

After all this story, popularity, and interest; the question is: What have made İxir commercials so popular? How a product, serving a global concept “Internet” in an era of information age in Turkey, in 2000 is represented in commercials? What other implications, meanings can be depicted? How popular culture elements like globalization, Internet, celebrities, popular settings and lifestyles, (etc.) are presented in a TV commercial in relation with the product and the society? What are the outcomes? How the commercials are perceived and used by media, publics, (etc.)?

The internal elements, communication components of the commercials as “texts”; are analyzed according to the textual analysis formats presented by theorists and the achieved data will be lighting the questions aroused. The main framework of the thesis is focused on advertising; as a form of popular culture and the mutual outcome; advertising as a cultural institution, an indicator, a platform for social tableau, cultural values, popular culture; and ad itself as a cult object consumed.

## **1.2. Chapters in Brief**

Following the introduction, a theoretical framework is presented including the main terms and other important concepts as the point of concern. As the subject is “The dynamic interaction between advertising and popular culture”, in the first stage; culture and popular culture terms are introduced with an emphasis on popular culture, and different perspectives, arguments from different theorists are listed chronologically according to important causal sequences, circumstances. The scholarly study is added on this caption to show how popular culture gained importance in terms of studying and academic import. Related terms like “high culture”, “folk culture”, “mass culture”, and “media culture” are attached as they are key, essential subdivisions, categories to be mentioned. Actually, it is noteworthy that, whether embodied intentionally or unintentionally; these concepts, values are represented, touched upon in the case commercials of “İxir” as of content as well. Next, the concept of advertising “as a cultural institution” is credited, rather than being an economical or financial institution, with supporting assumptions and updated samples mainly from Turkish TV commercials. The dynamic interaction between advertising and popular culture is presented following that, with valuable standpoints and templates enriching the captions.

Finally, at the end of this chapter, the methodology; approaches to studying popular culture and advertising are explained. As the advertisements, commercials are perceived as “texts” in the scope of the thesis; the term “text”, “text types”, “popular

texts” are defined and clarified. The method of “textual analysis” is given in details with definitions, schemas, figures and rules derived from different academicians, theorists, practitioners. The answers to questions like: How the meanings are going to be generated, how the TV commercials are going to be analyzed, deciphered; what are the internal components, codes, structure; and under what captions they are analyzed; are demonstrated. The leading, inspiring frameworks result in a combined, constructivist approach, where the texts are analyzed under the captions of “visual/audio” and “verbal/conversational” with specific subheadings.

Afterwards, “İxir TV Commercials” as the main case are introduced to be analyzed. “TV Commercials”, “A glance at Turkey” captions are given as constructive notices, as supportive contexts. The commercials are analyzed under the captions of “Product”, “Agency”, “Placement and Medium”, “Intended Audience”, “Strategy”, “Characters”, “Settings”, “Clothes”, “Color”, “Narrative”, “Camera Work”, “Sound/Music”, “Verbal/Conversational Analysis” for overall characteristics. Subsequently, each commercial is analyzed further for specific, peculiar features, details, meanings. In addition to overall analysis, titles like “Body Language”, “Editing”, “Light”, “Other Possible Meanings”, and “Dialogues” are attached.

In the final part, the scope of the thesis is intensified with the heading “İxir Commercials and Media”, where the TV commercials in media; its impact on media and audiences are briefly discussed. At this point, as Baudrillard mentioned, the commercials turn into “objects to be consumed”. The heading is supported with demos of İxir TV Commercials used and referred in media, among publics in context of sports, politics, (etc.)

## **2 Theoretical Framework and Methodology**

### **2.1 Theoretical Framework**

#### **2.1.1 Culture**

The term “culture” has broad definitions and descriptions. It embodies many captions like values; systems; goods; tradition; communication; experience; knowledge; learning; exchange; transfer; exposure; individual; society; nature; art, (etc.) and relatively or mutually, every kind of act in a lifespan is a part of the process.

Gans defines culture as goods, ideas, practices existing for education, aesthetic sake, spiritual training, entertainment, recreation, (etc.); under the roof of arts like literature, ballet, music, (etc.). In addition, clothes, automobiles, accessories, appliances, (etc.) as of their form, style and material are also matter of culture. Further, he includes information and folk wisdom in the description of culture (5). For Lull, “Culture is a complex and dynamic ecology of people, things, world views, activities and settings that fundamentally endures but it is also changed in routine communication and social interaction. Culture is context” (66).

Additionally, Inge appraises the readings of the historians Norman F. Cantor and Michael S. Werthman (1968) of culture as a complex of all that one knows, possesses and does within the content of laws, religious beliefs, morals, customs, art, ideas



across the boundaries of culture and subculture; work and play, and between necessity and choice (xxvi).

### **2.1.2 Popular Culture**

“People choose, combine, and circulate media representations and other cultural forms in their everyday communicative interactions and in doing so produce meaning and popularity” as Lull states (140). In a rush for comings and goings of the day, our lives are mostly embellished with the current conditions, events, materials and offerings of today. Being surrounded with new ideas, systems, communication tools, technology and media; the acculturation process keeps going ceaselessly, and as of our nature, capacity and capability; we try to adapt to changes, become a part of this current environment. In this process, which would be referred as “rhythmic circle”; representations, symbols, messages, meanings are cycling and “recycling” and become a part of our culture of the time. This perpetual motion and dynamics is very much related to “popular culture”. Mainly originating from “human” or “people” as the core, as the producer; either being an accepted or resisted culture; whether empowered from below or above; the popularity of popular culture increased and engaged into our lives. As its academic value has increased as well, “popular culture” has become a subject worth considering and studying.

### **2.1.2.1 Historical Perspective and Scholarly Study**

Modern technology, political democracy and popular education led to the breakdown of the old upper-class monopoly. As a result, cheap production made possible, and a profitable market emerged (Macdonald 59). In the thirties, at the beginning of a new period, mass culture turned into a blended form carrying high culture elements like academic and avant-garde style, where as vanished with the precedence of mass elements (63). The presence of the terms of “quality, integrity, complexity and evaluation” was in question for the artistic and classical literary view, when mass culture was considered (Real 34). The conservative standpoint proposed to restore the old class lines to save culture. All the great cultures of the ancient were already considered as elite cultures (Macdonald 69).

The central idea amongst Marxists was a classless and democratic culture. According to the Marxists from the left and elitist cultural conservatives from the right, popular culture and popular music mucked up and defiled the taste of the masses (Real 30). Bennet revives the perspectives on popular culture: The Marxist cultural critics and literary, views popular culture as a prescribed, delivered culture formula, produced and distributed by commercial means; forming passive, inert, uncreative, standardized and uniform masses. The main point of comparison is the value obtained from productive, active, critical, personalized people and culture, inherent in the nature of high culture tradition (Bennet 16).

In the period of 1930's and 1940's, popular culture seemed subject to industrial means of production and distribution. This idea took place in Frankfurt School as an approach that people were imposed and manipulated through the ideology and the mass media; turned into passive audiences and consumers. Along with that, Folk culture being seen as a spontaneous production then was in a sense opposite to popular culture (Sedgwick and Edgar 285).

Moreover, for Adorno and Horkheimer, enlightenment is the fallacy of the mass under the camouflage of culture industry. Advanced capitalism, films, magazines leaded to a uniform culture with homogenous individuals through a repetitive medium. The point of deception they mention is not about the supplied delight, but about knowing that the business considerations are involved in the process, within ideological clichés of culture (Adorno and Horkheimer 365). "Trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area" as they stated (361).

Those who followed Gramsci, argues that popular culture can not be defined in either these approaches depending on the historical period, changing cultural forms and practices (Bennet 17). There is neither a spontaneous and genuine counteraction "of the people" nor a completely manipulating culture, but rather a united formation in between. The vigorous culture reforms captivate the culture of the subordinate groups coordinated with the ruling groups, which in Gramscian terms is "hegemony" (Bennet 17).

On the other hand, liberal supporters advocate popular culture and consider it as “genuinely democratic expression of the tastes of the average person”, as Real pointed (30). With the development of mass media and cultural studies in 1950’s, at the same time, with the work of Hoggart and the Birmingham Centre for Contemporary Cultural Studies, the former point of view changed slightly. The consumers of popular culture were perceived as increasingly active; and the communication process of popular culture were considered to be increasingly complex. The people were divided into two as the producers and interpreters/negotiators of popular culture. This view takes popular culture as a contemporary form of traditional folk culture where the people speak and express themselves with unfiltered raw thoughts and feelings as if their belongings, without any intervention. Here, the referred subjects are supposedly “working class within sub-cultural practices” and “subordinate social groups” with spontaneously oppositional or radical movements (Bennet 17).

As Gans summarized, the new critiques were not indeed happy about what was going on with the culture “supplied”. Less elaborate, less cultivated, and downgraded culture were emerging parallel with an effortless, incompetent, tasteless public. They called this process as “dumbing down” or deterioration, while many of the expectations were actually on “smartening up” in this later period. New critiques pointed out that, former culture is representing reality and information, where as latter was less informative with less topical issues focusing on entertainment, infotainment like celebrity gossip, service news, and life stories of typical people, (etc.) (Gans 80). Gans mentioned the importance of popular culture process starting with the modern industrial society, and its role in turning ordinary people to creative, self-expressive, developing identities (70).

Starting in 1924, the study of popular culture gained importance. Gilbert Seldes contributed to the field of popular culture and published “The 7 Lively Arts” discussing comic strips, vaudeville, slapstick; Charlie Chaplin, celebrities, (etc.), and comparing them with traditional art forms like classical music, ballet, opera, (etc.). He asserted popular culture as the subject of critical inquiry and scholarly investigation. The view then, started to change on a subtle direction that, a comic strip printed on a collateral might be as worthy of a second look, just like it is done to precious canvasses at the museums (Inge, preface). In 1950’s, especially emerging in America; popular literature, essays, novels of the time were seen as repertory to understand that society’s popular culture. By 1960’s, the mass media entered into this list. In 1970’s, standard works contributed to the evolution of popular arts .The sociologists were studying social attitudes, customs, and as of education; closely related English teachers using critical tools, were analyzing motion picture. Finally, besides researching folklore, history, mass communications, and anthropology; popular culture embarked in the boundaries as a separate field with the establishment of the Journal of Popular Culture in the summer of 1967. Following that, Popular Culture Association was founded in 1969 with the supremacy of Ray B. Browne and with the support of leading scholars like Russel B. Nye, John Cawelti, Carl Bode, and Marshal Fishwick. In addition, The Center for The Study of Popular Culture and the Department of Popular Culture at Bowling Green State University in Ohio was established by Ray B. Brown in the same year, supporting archival and research activities; publication of books and several journals (Inge xxii).

Scholarly study in this area represents new avenues and methods for contemporary problems, principles and traditions of humanism inbred in the modern society. By examining popular arts or the leisure time spent, popular culture becomes an index to the total character and nature of a society, as the liveliness and quality of entertainment is as well an indicator for the health of a society (Inge xxiii). Emerging art forms of both the past and the future are worth studying as Inge pointed. Drama and poetry of classical times and earlier; the novel developed in the west in the eighteenth century flowering in the nineteenth and twentieth century; painting and sculpture in Western civilizations since long time; print and the graphic arts with the invention of printing, are all developing forms in time. In the latest century, many kinds of new forms are developed with creative expressions enclosed. For example, film and photography matured as forms of fine arts. New art forms like radio drama, television drama, comic strips and comic books, animated films, docudramas, and many varieties of popular music emerged. This dynamic process in the popular arts in time represents that society, and helps to understand their own stage of development and reflection (Inge xxiv).

Petracca and Sorapure underscores the critiques on popular culture, that it is worth studying or not, as it hasn't got the lasting value, artistic virtue and quality adequacy; being transitory and trendy; representing an average, mass oriented, stereotypical, inferior form that is far from higher crafts and educated, elite context (viii). On the other hand, the defenders remind that; in terms of creation, cultivation and acceptance, the popular works are as noteworthy turning into classics of another era, and in addition, serve as a mirror to ourselves (5). Lipsitz (1990) supported the idea that some clues or important information can be found and encoded "within the ordinary

and the common place” (qtd. in Petr. and Sor. 5). Ray Browne (1988) as the founder scholar added that popular culture can depict “who we are, what we are, and why” (qtd. in Petr. and Sor. 5). Current issues like standards, common beliefs, beauty, success, love, justice; contradictions, conflicts; race, gender issues, (etc.), all rebound to popular culture. Also, the media and other popular culture forms as images, ideas are worth analyzing spreading over our life so intense that one can not close eyes or resist to its interference, whether it is a situation to appraise or withstand (Petracca and Sorapure 5).

#### **2.1.2.2 Definition**

Popular culture...Seemingly easy to define but in fact very broad and nonspecific; sounds fun and contemporary but involves resistance and a disquieting side for some. Taste culture, mass culture, media culture, commercial culture, common culture are some other terms used for or under the roof of popular culture. The definitions, descriptions, components, approvals and disapprovals of popular culture, are briefly presented from the perspective of different theorists.

Fiske contributed the idea for how things or ideas are made popular, “If the cultural commodities or texts do not contain resources out of which the people can make their own meaning of their social relations and identities, they will be rejected and will fail in the marketplace. They will not be made popular” (Reading the Popular 2).

Popular culture in dictionary terms is defined as “contemporary lifestyle and items that are well known and generally accepted, cultural patterns that are widespread within a population”.<sup>3</sup> Raymond Williams describes popular culture as “a particular way of life, whether of a people, a period or a group” (qtd. in Storey viii). Popular culture circumscribes the mainstream and contemporary elements, in a rapidly changing and technologically improving, mediated environment; offering a common ground, a common culture on the agenda at the broadest level in a society (Petracca and Sorapure 3).

Moreover, from Mukerji and Schudson’s perspective, popular culture includes the widely shared beliefs and practices among population like folk beliefs, or popularized elite cultural forms; and it also includes the objects through which they are organized; like political and commercial centers (3-4).

Michael J. Bell in “The Study of Popular Culture” proposes another definition. By this definition, for something to be popular, it should identify with the acquaintance and standards of a majority. The “majority” term in this definition arouses questions in mind about its boundaries that, it is not clear if it is referring to a majority in a specific nation or in an ethnic group or within an economic class (Bell 1459).

For a more detailed approach, Tony Bennet splits the concept “popular culture” as “the popular” and “the people”. By referring to the generally used meaning for

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<sup>3</sup> Kipfer, Barbara Ann. “Popular Culture.” *Webster's New Millennium™ Dictionary of English*. Long Beach, Lexico, 2006. 24.02.2006 <<http://dictionary.reference.com/search?q=popular%20culture>>



popular culture of “well-liked by many people”, he pointed and specified “people” in different senses as “consisting everyone” or as “working class” (8), or in Gramscian terms “a variety of social groups differing from one another according to their own class, struggle or other respects” (17). He defined popular culture as an always changing platform, providing a terrain for cultural activities that are either produced by or made for “these people” and turned into “popular” (Bennet 8).

According to Arthur Asa Berger, “The very essence of popular culture is its ability to provide its public with a sense of the familiar, while at the same time also infusing this with enough variety to ensure continued interest” (vii). In addition, Fiske approaches to it ironically saying it is, “the combination of widespread consumption with widespread critical disapproval is fairly a certain sign that a culture commodity is popular” (Und. Pop. 106).

In “Notes on Deconstructing ‘the Popular’”, Stuart Hall gives the most common sense commercial or market definition of the term “popular” as; the things that masses of people buy, listen, read, consume and enjoy, that is considered to be ruled by a manipulative force of power-in a way, causing degradation (459). Following that, he talks about a more descriptive definition as; all things that of “the people” do or have done like the culture, mores, customs, and folkways (461). As a selection, he settles for a third definition referring to forms and activities for any particular period, with roots in the social and material conditions of particular classes, that have been incorporated in popular traditions and practices (Hall 462). Furthermore, Lull mentions the idea that culture develops from the creativity of ordinary people in everyday environments. Popular culture originate from people, in other words, “we”

produce and construct, so it is not something offered (72-73). Lull also agrees on the “mass-mediated” popular culture as the latter process of popular culture being commodified and circulated by the culture industries, mass media; and sooner used, interpreted in resistant ways (74). Storey, indeed, believes that popular culture is driven from the collection of commodities supplied by cultural industries, which not always, but possibly can result in an empowerment and resistance:

To deny the passivity of consumption is not to deny that sometimes consumption is passive; to deny that the consumers of popular culture are not cultural dopes is not to deny that at times we can all be taken in. But it is to deny that popular culture is little more than a degraded landscape of schlock, imposed from above in order to make profit and secure ideological control. (x)

Yet, Fiske believes that culture can not be imposed from above and, popular culture is made from within and below. So, he wants to divert the industrialized, economic, consumer oriented form more to a people or audience oriented, active, living cultural form; with circulating, produced meanings and pleasures (Fiske, *Und. Pop.* 23). According to Fiske , what the culture industries or the capitalist system provide is a repository of texts, cultural resources or even commodities, for the assorted formations of the people, to either use or reject in the current process of producing their popular culture as a culture of everyday life (27).

It is valuable to note David Rowe’s definition of popular culture as a dynamic process within the social structure as “an ensemble of pleasurable forms, meanings and practices, whose constituents are neither static nor unambiguous, and which cannot be

insulated from the social processes and structures in which they are imbedded” (qtd. in Real 31). Relatively, Fowles recently describes popular culture for present time as, “entertainment that is produced by the cultural industries, composed of symbolic content, mediated widely, and consumed with pleasure” (11).

Inge considered the British critic CWE Bigsby’s approach for the task of popular culture where ‘popular’ and ‘culture’ concepts are taken separately. For “popular”, “intended and suited to ordinary people” is the first attached meaning and; in use, common, “accepted by the people generally” is the second entry. For culture, which is rather complex to derive according to him, in the first place, he gives the definition as “the attitudes and values of a society as expressed through the symbolic form of language, myths, rituals, life-styles; and political, religious, educational establishments”. So according to Bigsby, popular culture is defined as “the attitudes and values of those excluded from the intellectual elite and expressed through myths, rituals and life-styles specific to this excluded group, and sometimes as the popular, as opposed to the intellectual arts” (qtd. in Inge xxv).

Meanwhile, Herbert Gans discusses the main judgments about popular culture. First argument is about cultural democracy that, all people have a right to the culture they prefer, regardless of an “experts” idea of the good or the bad. Secondly, as popular culture reflects and expresses the aesthetic and other wants of many people, one can not only have a commercial perspective on the term (Gans xi).

### 2.1.2.3 Related Terms: High Culture, Taste Culture, Mass Culture, Folk Culture

It is especially important that, Edgar and Sedgewick underscore the possibility of different definitions of “popular culture” considering the varieties in cultural studies. Simply, it can be generally defined as culture appealing to, or apprehensible to the general public. But when related to folk culture, mass culture or high culture, the definition may vary, as it includes individual artifacts, texts; and practices, lifestyles of groups (285). Here, being merged with popular culture, complements like “high culture” and “folk culture” are needed to be considered as well. According to many expositors, there are clear distinctions between high culture and popular culture. Gans mentions these one by one, under three names as form, function and evaluation. In the figures below, they are given in the chart form (xxvii-xxviii).

Popular Culture	Form	High Culture
<ul style="list-style-type: none"> <li>·Broad, lucid style and content.</li> <li>· A standard, familiar line of creativity, uniform approach.</li> <li>·Non-extremist line of performance.</li> <li>·Simpler, accessible situations made ready.</li> <li>·No mystification, no aberrant standpoint.</li> <li>·Even, stabilized, shielded, form.</li> </ul>		<ul style="list-style-type: none"> <li>·Exquisite , select in style and content</li> <li>·Elaborated and intensified art forms beyond the boundaries and of limitations.</li> <li>·Unique and newfangled state</li> <li>·An intricate output</li> <li>·A complex structure</li> <li>·A shifting, modifying nature</li> <li>·A philosophical perspective</li> </ul>

**Figure 1.** The distinction between “high culture” and Popular Culture as of “Form”

Popular Culture	Function	High Culture
<ul style="list-style-type: none"> <li>·Accredit the experience of the majority</li> <li>·Creativity point is related to the social act considering the economic and political after effects.</li> <li>·Art is performed on the behalf of the society including social problems, political plus psychological needs.</li> <li>·Entertaining, leisure, relaxing, escaping, relationships are some of the main concerns.</li> <li>·The feeling of comfort knowing that you are alike with many others.</li> <li>·Cultural act represents feeling better physically and psychologically.</li> </ul>		<ul style="list-style-type: none"> <li>·Bind to experience and involvement</li> <li>·Artistry for arts sake, cultivated, refined act</li> <li>·Artist's aim is sophistication in vision</li> <li>·Question and bear life, accept conflicts and dilemmas</li> </ul>

**Figure 2.** The distinction between High culture and Popular Culture as of “Function”

Popular Culture	Evaluation	High Culture
<ul style="list-style-type: none"> <li>·Taste of the individual appraises the value.</li> <li>·As long as it is distributed widely and become well known by reaching more people, it is considered successful.</li> <li>·Economic indicators and marketing values are signs of its success</li> <li>·The baser side or non-intellectual part represents this cultural attachment.</li> <li>·It is considered as debasing, depraving.</li> </ul>		<ul style="list-style-type: none"> <li>·Critical standards, measures that are agreed upon shows the worth of the art</li> <li>·Archetypal principles applied.</li> <li>·The longevity or age is a surplus and sign of value added</li> <li>·It derives its final value and respect from critics</li> <li>·As a representative of intellect and nobility, stamp out effect of time and changing social, political environment effects should be avoided</li> </ul>

**Figure 3.** The distinction between High culture and Popular Culture as of “Function”

The intellectual arrangement and the critical foundation originated by the Academy and cultural authorities are respectable and worth considering, but on the other hand, with the presence of industrialism and technology, the distinctions are questionable in a society in transition as Gans also implies (xxix). So in the community we live today, the forms, functions and evaluations of culture, arts and creations are to be made with different rationales. Gans at this point, gives an example to clarify. The term “highbrow” culture decorously comprises art galleries, museums, symphony concerts, opera, ballet as forms; and scholars, political figures, critic people, white collar workers, executives, lawyers, tourists, middle-class people, well educated people, wealthy patrons, students act as the participants including all ages, classes and ethnic

groups in a way. In today's world, such events and places are open to and experienced by many groups of different people (Gans xxx).

In particular, Petracca and Sorapure described high culture and its representations as works of art; like music from Beethoven, Brahms, or fine art from impressionists, expressionists; literature; philosophy from Shakespeare and Sartre; which are appraised as traditional, valuable cultural artifacts evaluated by university academics, educated people and noteworthy institutions (2)

As another point to note, Gans explains that there is still a noticeable relationship between culture and class as can be seen clear from the popular terms used like "highbrow", "middlebrow" or "lowbrow" (8). He points out one of the differences between high culture and popular arts that, where as the first is creator-oriented with the emphasis on its own following the aesthetics and the principles of criticism; the second is user-oriented with an existence to satisfy audience value and wishes (76).

Relatively, Kellner prefers to use the term "media culture" instead of popular culture or mass culture, not to make a division between the high and the low, or the popular and the elite. He uses the term "media culture" that in today's contemporary societies, leisure and culture is dominated by the media. Media forms culture; serves as a primary vehicle for distribution and diffusion of culture; displaces modes of culture like the book or spoken word; helps shape our view of the world, public opinion, values and behavior plus enabling social power and struggle (Kellner 34).

At this point, Gans talks about some aspects for a person's choice among taste cultures; like class, age, ethnic, religion origin, and place of residence besides personality factors in a cultural content (94). According to Gans and most of the sociologists, the major difference between taste cultures and publics emanate from socioeconomic level, occupation, and class or life-time education (95). The evaluation of any taste culture or assessment of any item of cultural content, must also take its public into account, considering the aesthetic standards and background characteristics of that crowd, as Gans reminds (170). He figures "taste cultures" consisting "shared or common aesthetic values" and "standards of tastes" with assorted emotional and intellectual values (5). In this culture he refers, the concepts "higher" and "lower" are indicators of positions in a socioeconomic hierarchy, but not judgment of values. Hence, the creators like artists, authors, performers; and users like the audience, people and the suppliers operating; bringing the products or content to customers, users are for Gans, should be taken into consideration separately (7).

Seemingly differentiated from each other, both high culture and folk culture give value on tradition, past artifacts, and shared history of community (Petracca and Sorapure 3). Petracca and Sorapure, elucidate folk culture as a creation of a relatively detached, non-technological specific community or ethnic group (2). Moreover, Macdonald expresses folk culture as a "spontaneous, autochthonous expression of the people, shaped by them, pretty much without the benefit of high culture, to suit their own needs"; supporting the idea that folk art grew from below (60). A folk or people as a community, as a group of individuals are linked to each other by common interests, work, traditions, values, and sentiments. Each of the members act as individuals, and act as groups sharing interests like a family budget or family quarrels;



culture like jokes, tastes (Macdonald 69). One of the leading characteristics of folk culture is its oral transmission in communication process (Petracca and Sorapure 3).

Furthermore, Petracca and Sorapure refer to mass culture as an important concept of popular culture, although there are different approaches that treat mass media as contemptuously puerile or low valued, because of the substantial size of the audience it contains (3). Macdonald referring to mass culture reminds Gresham's law which can be applied in monetary based context as well as cultural context that "bad stuff drives out the good, since it is more easily understood and enjoyed" (Macdonald 60). Clement Greenberg takes into consideration the pleasure in mass, driven from its formula that it "predigests art for the spectator and spares him effort, provides him with a shortcut to the pleasures of art that detours what is necessarily difficult in genuine art" (qtd. in Macdonald 60). So, it includes the spectator's reactions in the work of art itself instead of forcing him to make his own responses as Macdonald adds

As equally important as these terms, Petracca and Sorapure in "Common Culture", point to subculture and counterculture as well. As they mention, subcultures are defined as specific segments like artists, homosexuals, lawyers or teenagers, with distinctive marks from the dominant culture (3). In addition, they add that counterculture originates from movements opposing or subverting the dominant culture like hippies from 1960s, and punk-rockers of the 1980s. Whether a group or individual is in a specific group of culture or not, popular culture is unavoidable in societal terms. So, "representing the elements of everyday life", it forms a "common denominator" leaving out economic, social, and educational boundaries as Edward Jay Whetmore states (qtd. in Petracca and Sorapure 3). Finally, they state the transitory

nature of popular culture with new images on TV screens, new popular images, new phrases displacing the former, and becoming favorites in the popular lexicon, and celebrities emerging overnight and ones fading from the spotlight (3).

#### **2.1.2.4 Media Culture**

Douglas Kellner comes up with the term “media culture” embracing images, visuals, sounds forming a frame of everyday life, serving materials to create identities, guiding leisure time, influencing political view and social behavior (1). Moreover, Real sees media as a ‘ritual’ communicative tool creating a shared culture, where the relationship between the two domain is integrated and active (8). Kellner adds that:

Media culture is also a high-tech culture, deploying the most advanced technologies. It is a vibrant sector of the economy, one of the most profitable sectors and one that is attaining global prominence. Media culture is thus a form of techno-culture that merges technology in new forms and configurations, producing new types of societies in which media and technology become organizing principles (1-2).

Media have the advantage of reaching to large number of audiences. The term “media” here is mainly used as the plural form of the word “medium” where the information is moved from one place to another; the messages are transformed, transmitted, exchanged, communicated with the “means of communication”. Starting with the use of the printing press, the development of technology led to new emergences of mediums like the electronic media. Until then to today the media and

the industry grew rapidly with the formations of music tapes and discs, newspapers, magazines, films, documentaries, radio, television, Internet, billboards, books, CDs, DVDs, videocassettes, computer games and many others. Kellner attaches media culture to industrial culture and commercial culture as he thinks commodities are produced for mass audiences under certain rules of reaching, and the main interest is profit and capital. On the other hand, lifestyles with technology, radio, television, music, films, shopping, magazines, fashion styles and all contemporary pleasures as parts of media culture, serves to audiences for their hopes and social experiences as well (Kellner 105). In forms like language and diligently produced modes of music, visuals; media-transmitted ideology is coded or can be interpreted by people, in social life and in routine social interaction (Lull 16).

Still, Mark Poster talks about telephone, radio, film, television, computers and their union as “multimedia” today, under the roof of “electronic media” restructuring “words, sounds and images”, and form broad-minded individuals and identities (qtd. in Taylor 201). Lull, in addition, recalls electronic media as the “most celebrated and effective conveyer of ideology and articulator of social rules” (58). Popular culture subsumes television culture mainly because of its “orality” as Fiske mentions (107). He explains this vastly as, “Its popularity among its diversity of audiences depends upon its ability to be easily and differently incorporated into a variety of subculture: popularity, audience activity and polysemy are mutually entailed and interdependent concepts” (Fiske, Television Culture 107).

Lull asserts, “mass media’s ideological representations are recognized, interpreted, edited and used in audience member’s social construction of daily life” (18). He

reminds how TV imageries take place in an everyday communication, and are popularized; how people heed and retell the scenes they see, and how people quote paltry texts, phrases, slogans , “catchy sound bites” from TV commercials, programs, news, and in this way make them “circulate socially”, “articulated”, “socially validated” and “reinforced” (18-19). As Lull refers, this process is very well defined by Thompson as “mediation” (27).

### **2.1.3 Advertising as a Cultural Institution**

Advertising has emerged and developed within a system of economy as a form of trade and exchange as well as presentation and publicity. As Real reminded, the “profit-driven commercial context” the industry or the media culture is in, of course, can not be disregarded (34). Looking through the historical outline, advertising has improved in different forms; from tabloids to today’s technological forms, and survived in spite of the resistances, counter acts, crises and depressions. Growing in an active platform with its support to financial development, social and cultural progress; advertising is a founding block.

Advertising, in a process of perpetual motion, as time passes; as people, trends, sources, point of view, and order change, progresses supposedly in various dimensions reconciling to the situation. As an open minded journey, moving towards forward in a ramifying line; it includes, serves and shelters miscellaneous branches, courses, dimensions; different school of thoughts.

Advertising is broadly defined as “an institution, a business, an industry, a discipline, a profession, a science, an art, and a talent” (Inge 2). From James Lull’s perspective, commercial advertisers serve many institutions, mainly to lead to a finer world. The ideal consumers are prospects to buy ideological systems reinforcing the images of products. At the same time, corporations benefit from the sales earning profits. The political, economical, cultural structure involving values and social actions helps the process complete (Lull 2). For example, the institutional advertising, representing the image of a company with specially designed campaigns, also reflect “the social responsible” company (Lull 11). Being like a myth, a very common and popular case is the institutional campaigns of “Benetton” company with the kind of captions like “Food for Education”, “Human Rights”, “Bosnian Soldier”, “Girl with Doll”, (etc.).



**Figure 4.** Benetton (2003), “Food for Education 1”

Source: [http://press.benettongroup.com/ben\\_en/image\\_gallery/campaigns?branch\\_id=1190](http://press.benettongroup.com/ben_en/image_gallery/campaigns?branch_id=1190)

**Figure 5.** Benetton (1998), “Human Rights – Women”

Source: [http://press.benettongroup.com/ben\\_en/image\\_gallery/campaigns?branch\\_id=1186](http://press.benettongroup.com/ben_en/image_gallery/campaigns?branch_id=1186)

“Doğuş” Otomotive Group from Turkey came out with a campaign about the safety of kids at the back-seat of the car. “The back-seat is mine” named project educates 0-4 age group kids to sit at the child seat, and 05-12 age group kids to sit at the back of the car with seat-belts fastened.



**Figure 6.** Doğu Otomotiv (2005), “Back Seat”  
Source: <http://www.hurriyetim.com.tr/marketingturkiye/KampanyaDetay.aspx?kampanyaID=431>

Walker calls advertising “socially necessary as the underwriter of both information and entertainment in mass communication” (qtd. in Edgar & Sedgewick 67). In the year of 2006 in Turkey, a new application of “Chip&Pin” has started with the coding of the credit cards during payments. Okan Bayülgen as a very popular and well-known actor, showman acted for all twelve characters himself in the advertising campaign. This campaign being both informative and entertaining worked very well, and at least helped two million people to get involved with the exercise for now.



**Figure 7.** BKM- Chip&Pin (2006), “Şelale”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHETP](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHETP)

Schudson touches on the case of advertising as a disputable form and a commentary platform in both cultural and political respect for criticism (16). The latest TV commercial of the left-wing newspaper “Cumhuriyet”, with an implicating and satirizing style, criticizes the current ruling government ideology, and tries to awaken people in its own sense of ideology. A title of “Are you aware of the danger” is seen on the screen written inversely, in green color, with a special typographic style looking like Arabic. The campaign is representing Islamic politics, current situation in Turkey and administrators in a sense.



**Figure 8.** Cumhuriyet (2006), “Are you aware of the danger?”  
Source: <http://www.reklamcix.com/yorumlar.php?id=73>

One of the Belgian “Humo Magazine” ad campaign had Saddam reading the Humo magazine, being unaware of the armed US soldiers at his back. The heading says, “Reading Humo can have serious consequences”. The controversial side and structure of advertisements are in action, both as a cultural and political situation, as it is in most of the campaigns.



**Figure 9.** Humo Magazine (2006), “Saddam reading Humo”  
Source: <http://www.coloribus.com/blog/?p=105>

For Arthur Asa Berger, advertising is more than a merchandizing tool; advertising takes control of everyday life, and dominates social relationships. It is a form of popular art carried by the mass media (Pop. Cult. 45) Leiss, Kline and Jhally also maintain the idea about advertising that it “is not just a business expenditure undertaken in the hope of moving some merchandise off the store shelves, but is rather an integral part of modern culture” (7). Advertising today, turns out to be a very rich resource for almost everything. It represents the company, product attributes and values with an objective to achieve some goals; contributes to the economic system; carry on symbols of changes, developments, cultural and societal signs; includes national, international, global, local references; enclose new formations and adaptation processes, and furthermore, it covers a space of its own popularity, specific culture as an artwork. It has been quoted, discussed, criticized, consumed by people through speech orally, and through media either visually or in written form.

Moreover, Kellner states the “fragmentation, transitoriness, and multiplicity of images in contemporary culture”, and as a result, the advertising and cultural



industries employ both traditional, modern and postmodern themes and iconography (255). A ladybug icon is used and deconstructed for a meaningful purpose in the “New Beetle Turbo” print campaign.



**Figure10.** Volkswagen- Beetle (2002), “Turbo”

Source: <http://www.komikler.com/komikresim/resim.php?catid=23&imgid=8825&page=13&g=beetle>

“Omo” brand detergent campaign with the theme of “Getting dirty is beautiful” has a different and converse approach to what we are used to know, hear about detergents making clothes clean and white. Actually this campaign leaded to a new era of differentiation in concepts, strategies and became a turnabout.



**Figure 11.** OMO (2005), “Football Game”

Source: [http://www.reklamilar.tv/rtv/sin/one/N/P\\_P/rv/BHDHF](http://www.reklamilar.tv/rtv/sin/one/N/P_P/rv/BHDHF)

“Pepsi” in “Ramadan” presented a campaign, where the traditional, modern and the postmodern meet. Tambourine, shadow puppets, man’s clothes, *Bakkal* (Local Market) are traditional representations. Skycrappers, Pepsi, the modern young lady, the commercial itself as a style, represent the modern and the postmodern.



**Figure 12.** Pepsi (2005), “Shadow Puppets”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHEBH](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHEBH)

As a chewing gum ad, “First-Neogum” brand commercial is very upscale, sophisticated, and kind of European. Azra Akın, Miss World of 2002 as the leading character is flowing like a mermaid, in a fantastically built, mystic underwater environment, with a very effective musical record.



**Figure 13.** First- Neogum (2005), “Underwater”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHEBB](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHEBB)

Leiss, Klein and Jhally imply the importance of advertising as an entitled address for the flow of messages, social roles and the social cues for the interaction and communication between the media, persons and objects (47). In “Knorr” meatball commercials, there is a man in the kitchen trying to select and cook one of the ready stuff meatballs. Finally he cooks all of them. In the commercials , with the need of the changing roles and life standards in society, the man are represented as more involved with kitchen, house, cooking; helpful at housework; caring for.



**Figure 14.** Knorr-“Meatball Ingredients (2005),Which One?”  
Source: [http://www.reklamilar.tv/rtv/sin/one/N/P\\_P/rv/BHDIH](http://www.reklamilar.tv/rtv/sin/one/N/P_P/rv/BHDIH)

In “Filli” dye commercials, a dye master and a football player from *Fenerbahçe* team meet in a room to be painted. The blue and yellow colors represent the team in actual life, and also represent the dye and craftsmanship. Football is an essential, leading popular sport and social event in Turkey, and would never be out of date as always has been.



**Figure 15.** Filli-Dye (2005), “*Fenerbahçe*”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHDET](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHDET)

One other case representing social cues, roles and values is Akbank commercial where the son-in-law candidate comes to meet the parents. He is working in client services of Akbank, and as an act of goodwill to be loved and accepted, his friend introduces him with a presentation of what he has done for success. The invariable traditional values, roles and today’s concepts come together ironically.



**Figure 16.** Akbank- The Company (2005), “Proposal”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHDKP](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHDKP)

The importance of advertisements as a cultural tool is highlighted by Judith Williamson:

Advertisements are one of the most important cultural factors moulding and reflecting our life today. They are ubiquitous, an inevitable part of everyone's lives: even if you do not read a newspaper or watch television, the images posted over our urban surroundings are inescapable. (13)

Marry Cross accompanies with the idea that advertising has become our culture's primary visual reference, as a rich repository of our cultural attitudes and values (1). In Ülker "Biskrem" biscuit commercials, the sweet Turkish girl would like to marry her foreign national lover, but on one condition, if he is circumcised. As the lover is surprised and panicked saying "Oh my god", the lady tries to persuade him by giving one Biskrem. The lover boy accepts the offer, and is circumcised at the end, eating a Biskrem. A very culture specific situation is applied to the brand.



**Figure 17.** Ülker- Biskrem (2005), "Oh My God!"  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHDFK](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHDFK)

In a very natural atmosphere, in a rural drive-in, a family is having lunch. The father eating the yogurt hearty asks the serving woman how they prepare this seemingly home made taste. The kid responds right away saying “from the market...”, but the mother stops him, and starts to praise the process of preparing yogurt extravagantly. At the end, we see them in the kitchen transferring yogurt from Ülker containers bought from the market, to nice stone cups. In Turkish culture, home made foods are always appreciated more and, yogurt especially is a very common taste at the table. But today, because of the life conditions, ready-made things are preferred.



**Figure 18.** Ülker- İçim Yoghurt (2006), “Village Recipe”  
Source: [http://www.reklamilar.tv/rtv/sin/one/N/P\\_P/rv/BHETC](http://www.reklamilar.tv/rtv/sin/one/N/P_P/rv/BHETC).

A very common and popular scene in commercials is during special days and events. In “Bayram”, in “Ramadan”, on “Republic” day, on “Mother’s day” or on similar national holidays, the ads are presented in accordance. “Kent” is one of the leading candy industry companies, and in the commercials we see soldiers, families, co-workers hugging and greeting each other, eating candies and chocolates. A social tableau is extracted from real life situations.





**Figure 19.** Kent (2005), “Bayram Greetings”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHEFP](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHEFP)

Leiss, Kline, and Jhally expanded the category of information within advertising to include not just functional product information, but social symbolic information as well (252). It is in the sense that goods function as “communicators” and “satisfiers” as they inform and mediate social relations, telling individuals what they must buy to become fashionable, popular, and successful, while inducing them to buy particular products to reach these goals. As the authors point out, quality of life studies report that, the strongest foundations of satisfaction lay in the domain of interpersonal relations- a domain of nonmaterial goods (Leiss, Kline, Jhally 252). “Rejoice” shampoo ads imply the renovation and change of the housewife and her monotone life after using Rejoice Shampoo. She becomes the center of attention afterwards.



**Figure 20.** Rejoice- Shampoo (2005), “Attention”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHDWO](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHDWO)

Luhan explains this further in an interview about media:

Do you know that most people read ads about things they already own? They don't read things to buy them, but to feel reassured that they have already bought the right thing. In other words, they get huge information satisfaction from ads, far more than they do from the product itself. Where advertising is heading is quite simply into a world where the ad will become a substitute for the product, and all the satisfactions will be derived informationally from the ad, and the product will be merely a number in some file somewhere.<sup>4</sup>

Another similar situation takes place in Akbank "Acces" credit card commercials. The young charming and queer fellow lady works as an office-girl in a pizza-house, and serves to the addresses. She is bored, daydreaming as she has better expectations and dreams about herself, where she lives. Finally she comes to light by chance, falling down unexpectedly in front of the producer, and she becomes an ad star at the end. A classical before and after scene, and attachment is made to the product.

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<sup>4</sup> McLuhan, Marshall. "Predicting Communication via the Internet." *Understanding me: lectures and interviews*. Ed. Stephanie McLuhan and David Staines. Toronto: McClelland & Stewart. 2003. <<http://www.loc.gov/catdir/samples/random045/2003501784.html>>





**Figure 21.** Akbank- Access (2006), “New Life”

Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHEWQ](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHEWQ)

According to Marcuse, ironically, while modern social world dehumanizes and alienates people; modern mass culture, including advertising, on the other hand, attempts to conceal or compensate for the lacks in a person’s real social and personal life (23). Especially in detergent commercials, the time you save and spend with your beloveds are emphasized with a sample slogan like “Less to laundry more to Love”.

In “Evy Lady” pad commercials, a beautiful lady in whites and İlhan Mansız - famous football player- are competing at the beach, playing football. The lady, with impressing movements picks up upon İlhan Mansız, and beat him with a final inverse kick of the ball. So it is clear that this lady is fond of, and as successful, in a man dominated play. Trusting herself, she is not lack of anything, overwhelming any situation. Of course, the product supports the idea and the lady.



**Figure 22.** Evy Lady- Pad (2005), “Beach Soccer”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHEGD](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHEGD)

Williamson perceives advertisements as “instruments of meaning transfer” as they also communicate the purport of the product features, indications or aspects; serving an exchangeable ground and formation, for the relation of the goods and us, ourselves, other than the only purpose of selling (3). A car commercial with a theme “Man are excessively fond of their cars”; a furniture company theme like “ You are the furniture”, or a chocolate commercial, where a youngster is called by mum for help to open the jar tap, with a manly attitude after eating that specific chocolate- are all attached with ‘ego’, ‘identification’ and ‘self’ concepts.

As a specific example for the different content and dimension of latter advertising structure, to mention, Fowles--driven from the psychologist Henry A. Murray’s research--describes “the emotional appeals” taking place in advertising (58). So, as of a another dimension, besides informing the consumers about the products, services, brand, features; the advertisements call upon to the “deep-running drives” of the consumers, and constitute an association between the concrete and the abstract in a way. Some of the emotional appeals listed in the list are “need for sex”, “need for affiliation”, “need to nurture”, “need for guidance”, “need to aggress”, “need to

achieve”, “need to dominate”, “need for prominence”, “need for attention”, “need for autonomy”, “need to escape”, “need to feel safe”, “need for aesthetic sensations”, “need to satisfy curiosity”, “psychological needs: food, drink, sleep, (etc.)” (Fowles 61-62). The ad with an elephant in the pharmacy asking for smaller size condoms can be a good example representing “need for sex” in a humorous way. The pharmacist asks the elephant if he put it on the trunk or not, by chance. The elephant asks for a smaller size then. A sensitive subject is given in a humorous and educating way by the brand “OK”.



**Figure 23.** OK- Condom (2005), “Elephant”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHEKT](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHEKT)

“Sprite” commercials with the slogan “Quenchen your thirst” are very nice examples for “need to drink” title. The boys around the neighborhood are tired playing basketball, and give a break. The basketball field turns into a pool as the boy dives into it. All the boys jump, and they come out freshened. The exceptional and young hearted commercial is supported with a very well fitting song “I am falling away”, which finally turned out very popular.



**Figure 24.** Sprite- Beverage (2005), “Pool”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHDKJ](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHDKJ)

And as a final example, the “need for affiliation, acceptance” is represented in Nescafe, “3 in 1” commercial. The boys are wondering how they can fit into the environment. One of them tells about Nescafe “3 in 1” serving as a medium. A young lady invites them to their group as she sees the cups in their hands.



**Figure 25.** Nescafe- 3 in 1 (2005), “Ambiance”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHEFX](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHEFX)

As only a number of samples of ads are presented here, representing values, culture, meanings, brands; one could guess the flow of images in our lives, attached with all these attributes. All the ads are then worth considering, thinking, analyzing further for information and understanding.

#### **2.1.4 Advertising and Popular Culture**

Goldman, naming ads as ‘cultural displays’, supports the idea that, extended social inferences are attached to advertisements (1). Advertising as a social and economic entity, produces and reproduces concrete and ideological matters with socio-cultural feedback and effect (Goldman 2). The debatable discussion arouses from whether advertising reflects the society or the society is a reflection of advertising (4). Today, the interaction and exchange between advertising and society in both ways is active. In a mutually exclusive and dynamic platform, each platform cultivates the other.

“Every ad works with meaning systems that have been abstracted from context and then reframed in terms of the assumptions and interpretive rules of the advertising framework” as Goldman pointed (5). Advertising maintains a platform, a “meta-structure” in William’s terms; to reform, invert meanings and disclose significances, where they are both decoded and allocated for new emerging structures (Goldman 38). The context and structure most of the time is formed from the current and dominant culture, or borrowed from other texts, eras, contexts. The “content” and “tone” of advertising changed slightly over time with the effect of postmodernism in Strinati’s view (434). Cultural representations of the ad itself, elaborate style and look, foxy “quotations from popular culture and art”, brief narratives, tricky gags besides the proposition to sell, are marks of latter advertisements (Strinati 434). He explains this saying:

Once upon a time advertisements were supposed to be about telling us how good, useful and essential a product was. Now they say less about the product directly, and are more concerned with sending up or parodying advertising itself by citing other ads and by using references drawn from popular culture (Strinati 434).

Eti brand “Wanted” chocolate commercials are obviously inspired from the famous movie “Starsky and Hutch” (1975) with the two buddy detectives. This is the first phase of a cultural transformation referring to another text intertextually. The second phase starts, when people talk about the ad and discuss.



**Figure 26.** Eti-Wanted (2005), “Bad Detectives”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHDJT](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHDJT)

Advertisers, to be on the agenda as well, are pleased to borrow celebrities, music, lifestyles, and humor components from popular culture, to fit into their product or grab attention or to enrich their source (Fowles, Advertising and Popular Culture 103). Serdar Ortaç is a famous pop star in Turkey, and he composes popular music. “Molfix” brand borrowed one of his songs for TV commercials. The accelerated baby voices sing the song in accordance with the visual scene, and the adopted ad

lyrics are *Beni uyut* ‘Lull me’, where the theme tune in the original lyrics is as *Beni Unut* ‘Forget me’. The meaning is changed with a change of a letter, and fitted to the brand concept. The rest of the song as well, is changed according to the content related to the product.

Fiske revealed that, advertisements are very valuable in detecting the changes, flow and advancement in popular culture (Fiske, Und.Pop. 2). The competitive environment also requires being on the watch for what is going around. One can not resist the existing change, and in a way, in time, have to adapt to changes, renewals, and atmosphere. In the year of 2000, internet concept and computers were very popular in Turkey, in a development of becoming an information society. The campaigns done during that time were mainly related to information, technology, globalization and computers.

When the sitcoms have started to show up on televisions and well-liked by people, its derivations, applications have started as well. The heroes, characters in the sitcoms are seen in the commercials as they are, for an ice-cream brand, insurance brand, (etc.). accordingly. Then, during the airtime of the series, we have started to see the actual celebrities acting in commercials in the break for that series. For example, during the series “*Avrupa Yakası*” (“European Shore”), in the airtime of the commercials, one can see the celebrities like Gülse Bırsel in Turkcell ads, Hümeýra in Taç ads, Ata Demirer in Vestel ads, Evrim Akın in Bellona ads, Levent Üzümcü in Garanti Bank ads, Bülent Polat in BlueHouse ads, Engin Günaydın in Telsim ads. All the people in the list are cast of characters in the series.



Actually, celebrities are very much accepted and wanted in commercials in Turkey. It can easily be seen in many of the advertisements. İbrahim Tatlıses in Merinos carpet, furniture ads; Sibel Can in Kaşmir carpet ads; Seray Sever, Erman Toroğlu , Çağla Şikel, Hakan Altun in Kilim ads; Haluk Bilginer in Turkcell ads; Deniz Akkaya, Aysel Gürel in Bonus ads; Erkan Yolaç in Teksüt ads are some of the celebrities and brands they represent. Hülya Avşar, Beyaz, Şahan, Cem Yılmaz, Seda Sayan are some other celebrities as popular casts. Football players, famous experts, actors with a theatre background, models, and showman are very much commonly used. It is possible to see celebrities from different nations as well, like Elizabeth Hurley in Magnum ice cream commercials and Chevy Chase in Kola Turka cola commercials. Some of the cast characters also become famous; especially the kids grow in the studios, and then become celebrities.



**Figure 27.** Kilim Rug (2006), Seray Sever, Erman Toroğlu , Çağla Şikel, Hakan Altun, as celebrities acting in “Kilim” TV commercials.

Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHDTJ](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHDTJ)



The role of popular culture as an indicator of cultural values and attitudes, as both a producer and reflector of cultural meaning, and a means of communication is stated by Hall (63). The two-fold effect of popular culture and advertising can be seen in tea beverages lately. As soon as a commercial for a tea beverage brand is aired, new competitors and countless new products emerge following that. In Turkey actually, the freshly brewed tea is preferred usually, and a well brewed tea is appreciated, most of the time by calling it “like rabbit’s blood”. Nowadays, successful campaigns, word of mouth, prices getting cheaper, tea bags with different kinds and aromas, leaded to a cafe style atmosphere at homes. Green tea especially became very popular. The “Tofita Mix” brand for candies is a representative ad for types of ads, where the verbal language is used in the daily life as well. Some people use the lexicon to refer and remind the ad, and some adopt the content according to the situation. This type of jargon is generally criticized as well, that it spoils the beauty and the correct usage of Turkish. But, on the other hand, in the advertisement world, it is common and accepted to grab attention and enforce popularity. In “Tofita Mix” commercials, the secretary forgets to turn off the pager’s microphone, and the entire businessman in the room listen to her, gossiping about them with a wide and shallow style, chewing the candy. Some of the terms she uses are “*Oha falan oldum*” ‘I am such and such as Waw!’; “*Ay inanmıyorum*” ‘Hey, I don’t beleive!’. These are very “language” and “culture” specific usages, and added to the popular terminology of speech.



**Figure 28.** Tofita- Mix (2006), “Meeting”  
Source: [http://www.reklamilar.tv/rtv/sin/one/N/P\\_P/rv/BHESE](http://www.reklamilar.tv/rtv/sin/one/N/P_P/rv/BHESE)

Lumby states “contemporary popular culture is a network of cultural forms which increasingly allows public figures to move seamlessly between genres, formats and roles (108). “İdaş” campaign hosts the formerly known American TV series character, “Alf”. He is given a Turkish name “Şadi” here. He all the time asks for a “İdaş” brand bed for himself. The voice used for Şadi in the ad is the same with the one of Alf when the series was aired in Turkey.



**Figure 29.** İdaş, Bedstead (2005), “Backache”  
Source: [http://www.reklamilar.tv/rtv/sin/one/N/P\\_P/rv/BHDLK](http://www.reklamilar.tv/rtv/sin/one/N/P_P/rv/BHDLK)

As Anderson mentions, “The intertextual use of popular culture by advertising has become an industry habbit (4). Fowles also asserts that, “the interrelationship

between advertising and everyday cultural practices is interwoven” (xi). He refers to advertising and popular culture as “two grand domains of public art”. The two fields are exchanging symbols, ideas, images, texts, figures, sounds, music with each other and even lead to new formations, meanings (xiii).

The latest “Opet” brand TV commercials became very popular with the effect of the leading character Cem Yılmaz, being one of the first and top stand-up comedians acting in movies, commercials. He even produced and directed a film. There are fan-clubs, sites built for him as he is also a well-educated, respected, intelligent person, and able to make everybody laugh. He has become an ad star both acting in many other brands and creating ad copies. The “Opet” commercials are inspired by the series “Knight Rider”. Cem Yılmaz represents Micheal Night with a wig attached, and *GİTT- Güzel İnsan Taşıma Aracı* ‘Nice Person Carrying Vehicle’ represents “KİTT” (Knite Rider Two Thousand)--the talking car with a personality, upper technology and moving red lights in front as if it’s breathing. This TV series were very popular in Turkey long time ago, and now with the touch of Cem Yılmaz and the creative department of the agency, it works very well for a fuel company. After all, small models of the Turkish version *GİTT* is given to Opet fuel-oil buyers in return of a specific deal. A “cross promotional” strategy applies here, where McAllister refers as “microcommercial”. The people were in lines to get *GİTT*.



**Figure 30.** Opet- Fuel Oil (2006), “The Toy, GİTT 1”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHEMX](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHEMX)

Advertising and popular culture are usually perceived as delusive with a subtle surface but, if carefully observed, a multiform structure with thin layers, deep structures filled with messages and meanings come out, and worth looking over (Fowles 11). The two areas are hosting for symbolic elements, for cultures of their own nation (Fowles 22), and also today, in a period of a world without borders, they are designed, adjusted to target cultures across borders. For example, a foreigner visiting Turkey, incidentally watching TV commercials, might not be able to understand some of the representations or jokes specific to Turkish culture. On the other hand, that person might also be watching a commercial surrounded with a very sophisticated, universal sound; with a typical beautiful lady acting, and wonderful colors, clothes accompanying, with a cast of international people. It is inevitable to see the flow and reflections between popular culture, advertising and consumers back and forth, contributing to each other within a dynamic platform. In this sense, the signs of the global-glocal concepts are very common in the ad campaigns. The global American company “Burger King” launches the fish-burger in Turkey with the slogan of “*Derya kuzusu bunlar*”--a very culture specific jargon and attachment to fish in Turkey, expressing the best and fresh valuable meat coming from the sea.

Beverage brands like Coca-Cola, Pepsi, (etc.) are very much fond of global campaigns. For instance, “Fanta-Bamboocha” campaign is aired all over the world with the same concept. The first ad starts with the salute of a seemingly Polynesian or in creative terms “Bamboochian” male. He says “*Selam, ben Jimmy humuhumu nukunuku apua bu da küçük birader!*” ‘Hi, I am Jimmy humuhumu nukunuku apua and this is my little bro!’ Tropic, exotic, friendly values are attached through these people’s language, environment, energy, colors and existence all through the globe. The slogan is “Drink one Fanta, stay Bamboochian”.



**Figure 31.** Fanta- Beverage (2005), “Whispering Bubbles”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_rv/BHUU](http://www.reklamlar.tv/rtv/sin/one/N/P_rv/BHUU)

“McDonalds” company came out with a new campaign for “meaty chicken wings” in Turkey, with the central idea of ‘flying’ and ‘wings’ attached to an imaginary popular hero named *Tavukçuzade Niyazi Paşa* ‘Chicken Master Niyazi Pascha’ supposedly inspired by Hazerfen Ahmed Çelebi-- as the first human to fly using artificial wings. The campaign is supported with sweepstakes, an online game named “Fly Niyazi Fly High”, wallpapers, t-shirts. A single web page is dedicated to the concept as *tavukcuzade.com*, and this way, a cultural platform is formed with forums, related links, and became very popular among youngsters, who are involved

with internet. McDonald's local strategy of referring to and creating a mythic popular character, arousing the product attribute and its benefits, works well.



**Figure 32.** McDonalds- Chicken Wings Menu, (2005), Banner  
Source: [http://www.tavukcuzade.com/default\\_en.asp](http://www.tavukcuzade.com/default_en.asp)

**Figure 33.** McDonalds- Chicken Wings (2005) “Chicken Master”  
Source: [http://www.reklamlar.tv/rtv/sin/one/N/P\\_P/rv/BHDXM](http://www.reklamlar.tv/rtv/sin/one/N/P_P/rv/BHDXM)

Furthermore, a cultural platform for advertising and popular culture is formed by media and people. Online sites about ads with downloads and discussions; columns in newspapers, magazines discussing ads; columnists referring to ads and using them intertextually for their main topic; TV programs showing back-stages, showing international ads; speeches, ideas transferred with the “word of mouth”, and many other ways can be listed. A specific ad culture is formed, and takes an important amount of space in our lives.

## **2.2 Methodology, Approaches to Studying Popular Culture and Advertising**

In this chapter, the stock of framework for textual analysis of eight İxir commercials is presented. The ‘text’ here refers to the main body of matter in the advertisement.

### **2.2.1 Text**

The term “text” has many descriptions and usages. The definitions predominantly refer to words, and works containing body of a printed work, written work or speech. Here, as an introduction, there are two dictionary definitions usable for the term ‘text’ in the scope of the thesis frame. The first is defined as “Something, such as a literary work or other cultural product, regarded as an object of critical analysis.”<sup>5</sup> and the next one is given similarly as “Something written or spoken considered as an object to be examined, explicated, or deconstructed.”<sup>6</sup>

Alan McKee perceives texts as bodily evidences to make meaning from, make an educated guess about, or to practically interpret (4). As another perspective, Fairclough describes production, distribution and consumption as the three stages of formation of different text types (71). Text types are distributed as they are faxed, copied or published; and they are consumed either when they are read or put away;

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<sup>5</sup> “Text”, *Houghton Mifflin Company. The American Heritage Dictionary of the English Language*. 2006. 12.01.2006 <<http://dictionary.reference.com/search?q=text>>

<sup>6</sup> “Text”, *Merriam-Webster Incorporated*. Merriam Webster Online. 2005-2006. 12.01.2006 <<http://www.m-w.com/dictionary/text>>

or just as it is with notable poems, religious texts and work of literature; they are read over and over, and remembered through generations (Fairclough 71). Berger proposes that, the text can be examined to determine the appeals and means used, in purpose of leading the receiver to desire the product (2). Alternatively, Fiske and Barthes mention the cultural loadings in texts; and Barthes adds “The texts load the image, burdening it with a culture, a moral, an imagination” (26).

Textualizing, in Warwick, Thwait and Lloyd’s words is; thinking various cultural domains and actions as inclusive of signs, codes; lighting upon, discovering “the attitudes and beliefs that motivate social actions”, ideas and their effects (68). They believe that “the text is both produced by and reproduces cultural attitudes” (72). Moreover, the term ‘genre’ is importantly mentioned ‘as a mean of categorizing texts’ referring to its description of “grouping of texts which are similar in structure or subject matter” (90).

Stubbs draws upon Kress(1989), and referring to both text types and genres, describes the terms as representations of culture as prevalent steps of articulating content or meanings; as objective driven, intended language works and socially empowered text types forming significances in social context (11). Arthur Asa Berger, in dealing with texts, mentions the ‘genre’ concept as well, as it serves as a platform for context (Popular Culture Genres xii). He mentions genre studies to follow how texts are created, how they should be, their objective and how texts are related to each other in terms of both form and content. Genre studies are important because they provide us with insights about what texts are (or should be) like, how they are created, and how they function for audiences. Genres are also important



because they enable us to talk about the relationships of texts to other texts, in terms of form as well as content (Pop.Cult. xii). The word “genre” originates from French meaning “kind or gender”, and also is similar to the word “generic” (Berger 3). In other words, genre is a kind of classification or categorization. Then genre here can be referred as a ‘class of programs’ like commercials take place in TV genre. According to Berger, genres can be reduced to four types of programs as ‘Actualities’, ‘Contests’, ‘Persuasions’, and ‘Dramas’. In the scope of this thesis, the point of focus here is ‘Persuasions’, that are built to convince, assure, bring around people; appeal to them and influence their standpoints, acts. As Berger agrees; “Commercials are the dominant form of television persuasions” (3). Advertisements “are social texts which respond to key developments during the period in which they appear” as Kellner drives out (248). McKee mentions the importance of “the context in which the advertisements appear” to drive its textual engagement, and its capability, potency as an advertising text (10-11). Yet, Real mentioning the media, defines text as “an organized content of images, sounds, and words in the form of narrative, genre, signs, and intertextuality that we encounter at the point of intersection between media production and media reception.” According to him, a “TV program”, a “film”, a “book”, an “advertisement” or another “cultural product” that draws out attention, need comprehension, form connection, have influence, is a source as a text (Real xix).

Willis and Taylor posit a discussion about viewers that as they already have their attitudes, beliefs, culture, education, background, past experience, occupation, economic situation with them in front of a television text; various “interpretations”, looks, ideas, commands, agreements, oppositions come on the scene, making

audiences “active decipherers”(170). After all, Taylor and Willis stress the dynamics of “the cultural studies approach” to thoroughly understand, evaluate “the relationship between media texts and the socially located active decoders who consume them” (170).

### **2.2.2. Text and Popular Culture**

Texts serve as cultural commodities for investigating the popular art in consumer society as Fiske argues (Read. Pop. 4) and he notes that, to be made popular, “cultural commodities or texts” should embody apt meanings about people, their social relations and identities, to survive and to be accepted (2). One of the conditions to be popular is, to have or produce multiple meanings; and the other is to be distributed by the open, flexible media tools like TV, newspapers, films, (etc.); and be used by people in various different forms (Fiske, Und. Pop. 158). From the “verbal and visual landscape” filled with countless and continuing “cross-references”, living anecdotes and characters; popular knowledge is nourished, and yet popular culture is established as Angela McRobbie states (18). In “Understanding Popular Culture”, Fiske describes that, popular texts form popular meanings produced from interrelations between the text and everyday life, and they are driven by people in pleasure with the power to create, form their own meanings (126). For a text to be popular, Fiske notes, there are conditions to become true like; constituting a relation between assorted readers in assorted social contexts; having a polysemic structure with any reading being likely; being in connection with social conditions in

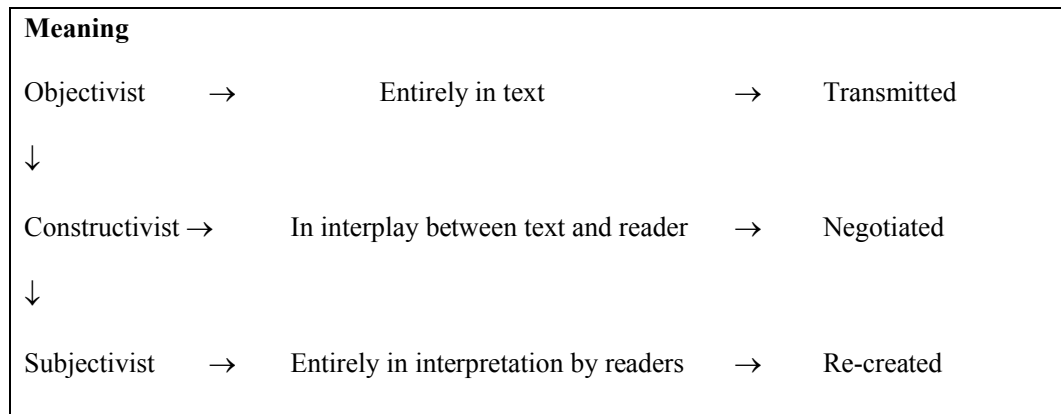
(Fiske, Und. Pop. 140). Fan texts are examples of extremely popular texts according to Fiske.

Schudson in *The New Validation of Popular Culture* classifies the study of popular culture as the study of “the production of cultural objects”, “the content of the objects themselves”, “the reception of the objects and the meanings attributed to them by the general population or subpopulations”, as new perspectives for the study of popular culture (486-487).

### **2.2.3. Textual Analysis**

Baudrillard argues that “we consume the product through the product itself, but we consume its meaning through advertising” (181). Then what is meaning and how the meaning in an advertisement is read? As an answer, Becker defines meaning as the connection of events and objects; the joining together of ideas, objects, and people in a ground plan of action. He classifies the definition of meaning into three, where in the first, the source of intention is the speaker or writer; in the second, the meaning is attached and understood by the mass of people; and the third is meaning as the value attributed to something subjectively (Becker 183-184).

Robert Crosman, explores the meaning of “meaning”. According to him, a “word” can stand for either “the speaker’s intention” or a “common understanding” or a “subjective valuing” (149-150). The chart below is reconstructed from his schema of “Locus of Meaning to Reading Texts”.



**Figure 34.** Robert Crossman’s “Locus of Meaning to Reading Texts”- Revised  
Source: Crosman, Robert. "Do Readers Make Meaning?". *The Reader in the Text*. Ed. Susan R. Suleiman and Inge Crosman. New Jersey: Princeton University Press, 1980.

Furthermore, Williamson emphasizes the structure of the advertisement itself which positions the reader such that he or she is aware of being addressed, and knows what kind of knowledge is called for. But Williamson also adds the effect of readers’ cultural knowledge which affects the perception of meaning. (11)

In reaching out the meanings in advertisements, in understanding the ideology and the relation between existing conditions of society and advertising, Dyer mentions that, it is important to be aware of the structure of signs beside the content; how meanings are exchanged; the way the signifier work; how ads incorporate other referent systems and ideologies; how they structure us into the ad and call upon us to create meaning (123).

Thwaites and Warwick give steps to analyze ads in a sequence and drive texts, initially with “key signifiers” like connotations, social codes in relation to signified

and, denotations as “the text’s literal or surface meaning”; and “the larger systems of cultural beliefs and attitudes as a part of the whole process” (72).

“Textual” refers to the internal element of the advertisement and; “analysis” is defined as breaking something down into its elemental, component parts one by one for an observation and a conclusion to make out of them.

Alan Mckee defines textual analysis as “gathering information about how other human beings make sense of the world; making an educated guess about the most likely interpretations; sensing other particular cultures or people, at particular times (1). Mckee names it as ‘forensic analysis’ which is done by looking at the clues, deep structures that are hidden in the text (15).

Bernard and Ryan divide text into two while doing analysis. The linguistic tradition perceives the text as an object of analysis itself and; the sociological tradition as the second, considers the text as a window into human experience (595).

Mckee follows a methodology that clarifies the ways the forms, representations take place; assumptions behind them and varieties of sense-making efforts to find out what they reveal (17). Mckee explains that textual analysis sheds light on “what interpretations are produced, and which ones are most likely given in a cultural context” (67). For this activity Mckee draws out a scheme. The description is first, to start with a question in mind, and find a text to answer that question. Next is to look through and search for the unspoken knowledge leading to reactions as much as other knowledge. Another thing is to gather number of texts, and consider other texts in the

series as well. Along with these, as genre provides conventions, and knowing its codes helps to make reasonable assumptions on how a text is likely to be read by audiences, the analyst has to be aware, and examine the genre of the text. Additionally, to mark intertexts about the text itself, one should consider the “wider public context” in which the text is circulated. “The wider public context” in other words “sense making communities” here are household units, friendship groups, phone calls, emails, face-to-face interactions, workplace communities, newsletters, neighborhood communities, local newspapers, local radio, local TV, city communities, national communities, national TV, films, books, magazines, transnational communities, films and books, meetings as explored by Mckee (91).

Kellner points out the “transdisciplinary approach” where he mentions the “intertextual construction of textual production” and how texts come up with elements as systems of genre (27). He suggests a multiperspectival, combined critical perspective for stronger readings (98)

Staiger brings out “text-activated”, “reader-activated” and “context-activated” reading to show how particular meanings are derived from texts. In text-activated reading, with the social and literary conventions, the meaning or significance is extracted by the signs and codes for interpretation (qtd. in Real 104). In reader-activated reading, the individual reader can change, convert or adapt the text (105). Real adds that, In Holland’s and Bleich’s more radical view, with the effect of social and literary conventions or psychologies, the meaning or significance is in the reader’s interpretation, not in the text (105). The context-activated reading perceives the text and the reader as equally significant in creating meaning. In these kinds of

works from Hall or Bennet, the historical context gains importance in the process. Real emphasizes “reception studies” which focuses on “the many-layered”, “polysemic” structure of media texts, how likely messages are selected, derived and made convenient to readers (97).

As Willis and Taylor explores, “reading” media texts, in other words “critical analysis” is the “close textual examination” of media output (13). For any textual analysis, Lisa Taylor stresses to take into account “the specifics of the medium in which the text appears” , as established features of media texts should be taken into consideration apart from the content, and as the form in which the message appears add another extent to decoding and figuring out (3-4).

The main aim of the textual analysis is to describe, interpret the characteristics of the TV commercials with a search of communication, patterns, message, devices situated and displaced within the text. For this purpose, the text is reduced into codes, themes, and concepts and the whole part is separated into components to extract the meaning of cultural codes through the encoding/decoding process to reach to the explicit and implicit meanings. Codes, linking the media producers and media audiences, as Mcquail describes are “systems of meaning”, whose rules and conventions are shared by members of a culture or by an interpretive community (239). He tells that, the communicative codes and conventions like gestures, expressions, dressing, images carrying meanings of specific cultures of usage and familiarity; help us to understand, draw meanings. He adds, “Codes are links between producers, texts, and audiences, and are the agents of intertextuality through which texts interrelate in a network of meanings that constitutes our cultural world” (239). Subsequently, Berger

defines codes as complex patterns of associations in a society or culture, affecting the way we interpret signs and symbols of media and the way we live (Media Analysis Techniques 7).

The meanings are going to be generated with the help of the communicative codes in the advertisements through the process of encoding and decoding. Decoding is done by assigning meanings to the symbols encoded to recognize, to interpret, and to decipher; and encoding is done by putting the message into symbolic form, meaning to convert a message into a code. Decoding is not only recognizing or comprehending what is in the text, but also interpretation and evaluation of meaning in analyzing the cultural construction by codes. On the other hand, in the encoding process, the intended signs, symbols, cues, pictures, thoughts, ideas and information are put into a symbolic form to communicate a message. The sender encodes the message in such a manner that the receiver will understand it. Through the decoding process, the sender's intended message is transformed and interpreted into thoughts that are framed around the receiver's perspective.

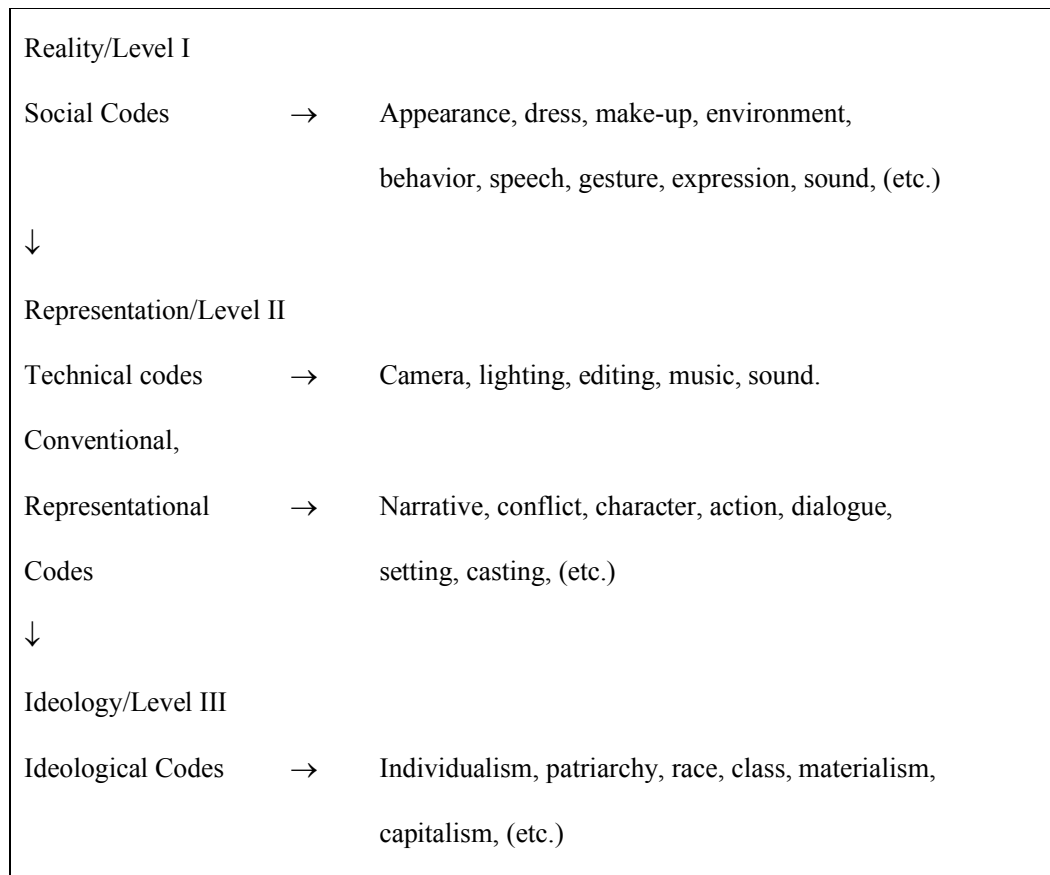
Taylor refers to Stuart Hall as he clarifies the "communication process" of texts starting with their encoding "in the context of industrial production"; and ending with decoding when it is consumed, perceived by audiences. Of course, "technological conventions", "professional codes of practice" specific to media texts should be included in this process (qtd. in Taylor 171). At the end of the process, the audiences become a part and involve with their interpretations of texts within semiotic "work". The meanings and textual reading according to Hall are framed in the cultural structure, social context, attitudes, beliefs, social history, cultural



competencies, creative resources, class position, sociological factors, gender, race and age as Taylor considers (Taylor 171).

Jane Stokes, furthermore, refers to Hall's encoding/ decoding model in decoding media discourse, and explains the three hypothetical positions outlined by Hall. The first is the "preferred reading" which adapts "the intended coding" and "dominant ideology" that was placed in the text by the producers. The second is the "negotiated reading" where the dominant code and the preferred meaning encoded are either approved or ignored--but usually follows the larger dominant code. The final one is the "oppositional reading" that foresees the dominant and intended, but the message is perceived and interpreted controversially in a different frame or reference, in a globally adverse way (Stokes, 107).

Primarily as television commercials are analyzed, the revised figure of Fiske's "leveling of codes of television" below is a useful tool for analysis as well (Tel. Cult. 8). He calls the process as "televised event" and levels into three.



**Figure 35.** Fiske, “Leveling of codes of television”-Revised  
Source: Fiske, John. Television Culture. London: Methuen, 1987.

Burke looks at the relationships, causality among the elements with a method of analysis called “pentad”--group of five, the sum of one plus four-- to study communication; the drama of human motives that he named “dramatism” (xv). The pentad is formed from five elements as presented in figure 37. Burke, wants to investigate “the purely internal relationships which the five terms bear to one another, considering their possibilities of transformation, their range of permutations and combinations -- and then to see how these various resources figure in actual statements about human motives” (xv). The name “dramatism” derives “the analysis of drama”, originating from “language” as the primer mode of action (xiii).

Pentad				
Act	→	What	→ Any motivated, purposeful action.	→ Realism
Scene	→	When	→ Time, occasion, setting.	→ Materialism
Agent	→	Who	→ Characters, person, group in scene.	→ Idealism
Agency	→	How	→ Tool, method, means.	→ Pragmatism
Purpose	→	Why	→ Reasoning.	→ Mysticism

**Figure 36.** Burke’s five terms forming “Pentad”-Revised

Peculiarly, Cook classified captions for analysis. He defines “text” as “linguistic forms” or in advertising terms, spoken or written forms, “temporarily and artificially separated from context for the purposes of analysis”; and the terms gathered in the following chart represents “Context”(Cook 1-2).

Substance	→ The physical material.
Music and Pictures	→ Meaningful behaviour accompanying language.
Paralanguage	
Situation	→ Properties and relations of objects in the vicinity of a text.
Co-text	→ Text preceding or following which belongs in the same realm of discourse.
Intertext	→ Associated text belonging to a different realm of discourse.
Participants	→ Senders, receivers, addressers and addressees.
Function	→ What the text is intended to do by the participants.

**Figure 37.** Cook, Elements of “context”

Moreover, Cook introduced his notion of “modes” as music, pictures and language. He then goes on to discuss the intermingling of sub modes like songs, speeches, writing material, text and people involved in ads (Cook xvi).

Dyer indicated that to textually analyze the advertisement, the approach would be systematic and formulated by breaking down the material into classifications and, on the way to this, he offers two ways of analyzing ads (88). The first one is categorizing the advertisements by looking at their functions, techniques and, the second is analyzing lines of appeals appearing in the ads, which the themes or attitudes and feelings meant to appeal. To look at, find out and analyze visual communication in advertisements, to analyze the non-verbal and para-linguistic meaning, he schematizes the principle non-verbal means of human subjects as; Appearance, Manner, Activity and, means of other objects; visual elements as Props and Settings as in figure 39 (88-97).

Appearance	→ Age, gender, nation and race, hair, body, size, looks.
Manner	→ Expression, eye contact, poses, clothes.
Activity	→ Touch, body movement, positional communication.
Props	→ Demonstrate the product’s use or result of usage
Settings	→ Context, background.

**Figure 38.** Dyer, Principle means of analyzing ads.

On the other hand, Jib Fowles uses the term “deciphering” for analyzing advertisements. This term according to him, not just include the encoding process of the advertising agency or the decoding practice activated by the interpreter, but

includes more material and meaning than it seems or one is conscious of (167). He offered deciphering guidelines as tools for separating the commercial into layers. He firstly groups his analysis overall in three parts. The first is “exploring the ad” content where product, medium, intended audience is explored. The second part is “looking at the ad” by looking at aesthetic terms, artwork, imagery, factual/symbolic appeal of product, objective qualities of the product, locale of the scene, time, ad as narrative, missing imagery, symbolic message, state of mind, intertextuality, and associations to the product. The last part is “Implications of the ad” as inferences, nonverbal communication, dominating figures, social messages, markers of social status or class, cultural beliefs, needs and values commodified. He mainly deciphers sample advertisements under these sub-heads; Product Category, Placement, Intended Audience, Aesthetics, Possible Meanings, States of Mind, Locale, Time, Foreground, Mode of Artwork, The Commodity, Elements, The Story, The Missing Links, The Ideal Consumer, Intertextuality, Framed out, Relationship, Self-Identity, Idealizations, Social Status, Cultural Beliefs, Commodification, Status (171-174).

Next, to mention, Arthur Asa Berger<sup>7</sup> analyzes the advertisements by its components, and he uses the following headings to discover every aspect of the commercial. Narrative Structure; as the story-line of the commercial and its symbolic significance; Dialogue and Language to analyze persuasive, rhetorical techniques used, kind of language used; Actors and Actresses where the interaction with characters, symbolic figures, facial expressions, body language, voices, clothes, age of characters and settings are analyzed; Technical Matters are lightning, color,

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7 Berger, A. Arthur. “Primer on Analyzing Television Commercials.” *The Manufacture of Desire: Alcohol Commercials and Society*. 1997. 11.04.2001  
<<http://www.uiowa.edu/commstud/adclass/berger.html>>

editing, cuts, shots and music; Sound and Music is for analysis of sound effects, kind of music used, psychological effects; and lastly Signs, Symbols and Intertextual Devices are symbols, signs representing other things, what people already know about history, literature, arts, and popular culture.

As an attachment, Leiss stressed that, the reading of a commercial message depends on relating elements to each other in the ad's internal structure, as well as drawing in references from the external world (199).

A systematic analysis of "media artifacts" is given in three steps by McQuarrie and Mick. "The identification of textual elements" or in other words "literary attributes" is given as the first step; "the construction of a provisional meaning- categorizing the attributes as a type or genre" is the second step; and the third is "the deconstruction of meaning"- exposing the cultural assumptions that both sustain and subvert it."<sup>8</sup>

Including an important standpoint of view, Storey favors "culturalism" as an approach that analyzes culture, "textual forms" and "documented practices" of a society, providing a new structure of behavior and ideas, and reconstituting perspectives, approaches (47).

Besides, Lisa Taylor refers to Douglas and Isherwood (1980) as they contribute a different perspective that "consumer goods must be analyzed within the specific cultural context in which they are acquired, used and exchanged." In addition, she mentions Bourdieu's (1984) taste concept as it is "socially connected to the social

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<sup>8</sup> McQuarrie, Edward and David Glen Mick. "On resonance: A Critical Pluralist Inquiry into Advertising Rhetoric." *Journal of Consumer Research*. 19. 180-197.

class divisions within a society” and that people think they attain status in this “cultural field” being a part. Here, the status or class also covers “cultural capital”, a “symbolic wealth” according to Bourdieu (Taylor 204).

Raymond Williams approaches to analysis of culture in categories (56). First he defines the term culture in different meanings, and then accordingly he gives the description of analysis. The first definition for culture represents the “ideal”, “human perfection” and “absolute or universal values”. The analysis according to this definition requires the discovery of timeless, permanent values essential in lives and works, serving as references to “universal human condition”. The second is culture as a “documentary” sheltering “intellectual and imaginative work” where

“human thought” and “experience” are stored. The approach to analyze this kind is by criticizing language, nature, conventions embedded in details. Finally, being attached with social values, culture relates to “institutions” and “ordinary behavior”. The analysis of this kind entails illumination of “implicit and explicit meanings and values” as part of particular culture (Williams 56).

After skimming through the orienting, leading and inspiring framework for analysis, İxir TV commercials are going to be approached with a combining, similar approach, by analyzing- as John Prosser names- the “image communication components” , internal elements, visually and verbally, also by references from the external world with a constructivist approach in interplay between the text and the reader. The commercials initially will be analyzed overall, and next, each will be examined for deeper codes and specific characteristics. Advertisements as “texts” are analyzed

with the title of “Visual/Audio Analysis” with subheadings of Product, Agency, Placement and Medium, Intended Audience, Strategy, Characters, Settings, Narrative, Clothes, Camera, Editing, Light, Sound/Music, Body Language and Other Possible Meanings. “Verbal/Conversational Analysis” title with a subhead of Dialogues will be following that.



### **3. Analysis of Ixir TV Commercials**

#### **3.1. TV Commercials**

Television, with its popularity, with great impact and power on audiences is seen as the most effective medium for advertisers to transmit their messages effectively. TV channels are charging large amount of money for spots aired and billions of money is spend. The sight, sound and motion as the visual and audio features of television support the content and purpose of the commercial; helps to form an interactive atmosphere and emotional connection. Amidst the competitive environment, in the economic cycle with new products emerging, commercial breaks get longer and frequent, and naturally the viewers start to complain zapping through channels. To overcome this situation, the advertisers are trying to come up with creative, fancy, original ideas and techniques to grab attention, inform and make the audiences aware of the ad, brand, service, product, organization or situation. So, selectively, in between top rated shows, series, news, programs; with lengths of 15-30 seconds on average; during the day, night or mainly in prime time, the ad people are showing their skills with techniques like using children, testimonials, celebrities, humor, musical records, real life situations, references drawn from culture, popular culture, latest technology, animations, colors, photographs, contrasts, specific jargon, amazement, (etc.)

Mary Cross in “Advertising and Culture” refers to Postman about TV commercials as “an important paradigm for the structure of every type of public discourse” (4). Cross mentions the process where advertising develops a “public language” with in complex, abbreviated sentences with less conjunctions or partial phrases to reach to the crowds (6).

### **3.2. Textual Analysis of İxir TV Commercials**

#### **3.2.1 A Glance at Turkey, 2000**

At the threshold of a new century and millennia, Turkey is in effort of renovation to come through hard times, overcome crises. At the beginning of the year a new economical consolidation policy is implemented. Fixed exchange rates over Dollar and Turkish Lira are determined in advance for one year period. Purchasing power rates are decreased. The Minister of Foreign Affairs is in contact with IMF (International Money Fund) in the hope of more loans. There is a lack of liquidity in the market and the overnight interests are very high. Hopefully, a stand-by arrangement is approved in 1999-2000 for around four billion US dollars with additional financial resources. Privatization issues, public offerings are on the agenda. The ongoing legal dispute about Turkish Telecom is discussed. The legal disputes about RTUK (Radio and Television Supreme Council) being an executive authority to act is criticized. World Bank is trying to help Turkey to recover from the earthquakes, mainly from the latest one happened in Adapazarı in August 1999. European Union accession negotiations are ahead. Ahmet Nejdett Sezer is the candidate as the president of the Turkish Republic. The coalition group is formed.

*Hizbullah*- the radical Islamist group- acts and files; *Fazilet* ‘Virtue’ Party issues; Islamic-politic turmoil are extensively seen in news, media. The glowing relationship between Turkey and Greece is another important agenda these days.

To note, magazine culture is getting more popular and involved with everyday life, even as cover content in the first page of serious newspapers. Celebrities, stand-up comedians, football as always are one of the top subjects, and this year *Galatasaray* is the UEFA finalist.

Finally, the most important of all is the wide-ranging, popular subject of technology, computers, Internet, globalization, information age serving as the main context of our subject. Relatively, the importance given to language and its schools is increasing. There are columns, programs dedicated to technology, internet, e-life, computers, and mobile phones in newspapers, magazines and on TV. There are ad campaigns for computers everywhere with titles like “1.3\$ a day!” or “Unlimited Internet for 10\$ a month”. Numerous articles are published about information age, society and adaptation. The brand companies are announcing their new web addresses, internet services, and consequently, the provider companies are competing.

### 3.2.2. Overall Analysis Ixir TV Commercials

Product: Being a specific brands' advertisement that provide Internet access and services, a brief description, data about Internet for this period is included to understand the context better. Internet, the abbreviation for "International Network" is a computer network, linking computers to computers that function as one system, by using the TCP/IP- the communication protocol of all Internet computers. The information is transported in files or documents to other computers. Internet mainly emerged because of military worries, from the idea that traditional communication means may be lost or become useless in case of a war. Internet, has reached to public by "World Wide Web" which anybody can reach by clicking to a page with URL (Uniform Resource Locator)--an address of the document on the web that Internet addresses are named by generic top level domain names like ".com", ".net", ".edu". Providing Internet access has become a way of earning money, and the first commercial enterprise was TELENET. America Online (AOL), Microsoft Network (MSN), Netzero, Comcast are some of the largest Internet service providers in the world. Internet is used mainly for communication--electronic mail, Usenet, chat, remote login, file transfer; content--receiving news, information procure, financial resources, online shopping; and public resources usage. The mostly used terms of Internet are, "electronic mail"--a message transmitted by Internet from a point in the world which can be received by the other addressee in a few minutes or hours; "FTP"--the file transfer protocol, provides the exchange of files between the computer systems on Internet; "Usenet"--an electronic notice board that people can leave messages, ask questions or discuss subjects under headings, and "Gopher"--a

tool that searches and finds the user's need of data or document by a menu on the Internet network .

Internet is defined as “knowledge medium” by Stefik in terms of processes like generation, distribution, application of knowledge, and in terms of specialized services like consultation and knowledge integration. At this point, he mentions the significant role of net in delivering documents (163). In addition, Mark Stefik explores Internet concept,

There are many visions of what the Net can become: a universal library where any book is available electronically and instantly to anyone anytime anywhere; an on-line community, where people can stay in touch with friends and neighbors around the world; an electronic democracy, where a vote or a poll on an important issue can be taken immediately; a digital shopping mall, where people can buy unusual goods at great prices in specialized shops all over the world” (6).

Network was used primarily by academic institutions, scientists and the government, for research and communication. Then other government foundations, international organizations, commercial and military associations besides academic and research institutions were involved. After all, elementary and high schools, public libraries and the commercial sector became the users of Internet. Majority of information available on the Internet is free of charge, available, fast and easy to reach. Mark Stefik positions Internet in a period of new invention, where visions compete; technology progresses, and companies scramble for advantage (19).

Internet as a medium of information, as a kind of data bank, serves for intelligence, cultivation, cultural exchange, and it also functions in many other areas. Rothenberg tells about some functions of Internet that, its usage by students provides research and resource other than local libraries. The information of worldwide events, developments, knowledge of real problems of the world is obtained; personal curiosity and hobbies are worked off (285-286).

Internet, besides being an information mechanism, brings people together in social and cultural sense. Sharing a common social place, although it is considered “virtual”, makes the connection and gives an alternative way of communication. Its opportunities, functions are not just technological but societal as well. Different aspects of Internet and its social process are mentioned by Derek Foster:

The Internet is clearly the foremost among new information technologies that promise to significantly impact the day to day circumstances of all social relations. The Internet is a real example of a broadband, wide-area computer network that allows each individual user an equal voice, or at the least an equal opportunity to speak. Increasing numbers of people, upon discovering the Internet, are informed by the technology’s ability to publicly legitimate their self-expression and by the freedom it provides from traditional space and time barriers (23).

Turkey acquainted with “Internet” in April, 1993; and during this period, with the international Internet network projects, with Internet service providers providing access to Internet, Turkey opened to international groundwork. Scientific and

Technical Research Council of the Turkish Republic and the top qualified universities of Turkey contributed to distant-service of health and education by universities; helped universities and research-development institutions in reaching information resources in the electronic environment faster; and supported integrate research at international and national levels. Institutions like Internet Committee, Internet Foundation are established; Internet conferences are organized for the sake of improvement, development, for support and cooperation of government and statesman.

In an Internet conference, Mustafa Akgül mentioned the importance of Internet as a world-shaking process; a conveyor, a messenger of the change. He believes that an investment to Internet is in other words, an investment to the future of Turkish society. It is a basic service just like the public utility services of electricity or roads. Akgül mentions that there is no other way for Turkey to be a part of the contemporary world.

The statistics as a data, give an idea about development of Internet in Turkey. The results of the survey done by Tubitak show that the usage of Internet is 5.8, and computer usage is 2 times more in the period of 1997-2000 in Turkey. In three years, the Internet usage rate increased from 1.2 % to 7 %. When evaluation by income is considered, 65 % of upper, 44 % of upper-middle, 24 % of middle, 8 % of lower middle and 2 % of lower income groups have computers. 52 % of upper, 28 % of upper-middle, 12 % of middle, 4 % of lower middle and 1 % of lower income groups have the access to the Internet. Internet access statistics by education are 31 % for the graduates of university and higher, 12 % for the graduates of secondary and high school, 3 % for the graduates of primary school, and 1 % for the ones without a

diploma.<sup>9</sup> The user numbers are lower when the worldwide statistics are considered and compared to Turkey, but it is estimated that it will raise as soon as possible, as an improving, fastening effect for development. The statistics given by the AG Research Company show that, Internet usage is increasing rapidly day by day. 2000 statistics show that 18.1 % of population with the age of 18 and over uses Internet, and according to the survey results, 6.7 % of that connects from Internet cafes, 6.8 % from home, 3.7% from work, 1.8 from school, 0.5 % from both work and home, 0.4 % as other and % 0.1 gives no answer. The 63.9 % of the users are male, and %36.1 of them is female. The statistics of female users do not give a despising result, and is a good indicator about women of Turkey. The 51, 3 % of the Internet users live in metropolis, %28, 3 in cities and %20, 4 in the countryside.<sup>10</sup>

Properly, when a new, imported product or technology is introduced to the market, it enters with a higher price, but in a competitive environment, in accordance with demand, the prices fall. New models are manufactured, and as time passes, the product becomes suitable benefiting to every segment. Just as it happened to TV, cellular phones, it would be valid for Internet technologies too. The computers will soon be found in each and every home just like phones and TVs. İxir at this point, serves to almost everyone. Schiller anticipates that, nothing could be more likely that Internet involves a prospectively universal mass medium in which "everyone" will soon participate (135 ). Meyrowitz adds that:

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<sup>9</sup> The results of the survey, Tübitak  
[http://www.dyp.org.tr/Dokumanlar/Ekonomide\\_Haftalik\\_Gelismeler/2001/05-11\\_02-2001.htm](http://www.dyp.org.tr/Dokumanlar/Ekonomide_Haftalik_Gelismeler/2001/05-11_02-2001.htm)

<sup>10</sup> AG Research company, Internet Statistics, 2000. 20.05.2001  
<http://www.agarastirma.com.tr/internetb.htm>



The electronic media not only prompt a rethinking and reorganization of global time and space, they also influence culturally located domestic sites--how we perceive, arrange, and use our living areas and how we interact with others to reside there. It is in the domestic venues and within the contingencies of everyday routines that the introduction of new forms of communication creates situations in which people alter their worlds, sometimes radically so (qtd. in Lull 27).

İxir: The increase in Internet usage leads to existing and new emerging companies to provide Internet access and services in the market. ISP--Internet Service Provider--can be described as an organization that provides access to the Internet as long as one has a computer and a phone line. Customers usually pay a fixed rate per month, and they get the service via modem and ISDN--Integrated Service Digital Network--. Superonline, E-Easy, Turk.net, Veezy, İhlas.net, İş.net, TT.net are some of the top Turkish brands providing Internet access at this period.

İxir is a company established by the partnership of Doğu Holding and Garanti Bank to offer Internet services of access, content and online shopping. İxir started providing Internet services in the beginning days of February 2000, with a unique selling proposition of “Internet with counter” and “Pay as you use” concepts that are firstly introduced to the market. “Internet for 1\$” tag line was the point of attention. There were eight different Internet packages of İxir. In İxir 24, 1\$ is paid a month for limitless usage. The first one hour is free and then each hour is 28 cents, and each hour over 50 hours is free. The price of İxir 8-18 is 1\$. It is designed for morning users between 8pm and 18pm. For the first 50hours each hour is 16 cents; if it

exceeds 50 hours, it is free. İxir 23-7 is for night users between 23pm and 7am with shelf price of 1\$ with 12 cents each hour and free over 50 hours. The first three packages also offer e-mail address. İxir-Kid serves 10 hours of Internet service for kids for 4\$. İxir K15 is a practical package for 6\$, designed to use on holiday, on travel for 15 hours. İxir K100, K500 and K1000 are three different packages for different use hours of 100 hours, 500 hours and 1000 hours.

At the beginning of the year 2000, when İxir was introduced, Babür Özden<sup>11</sup> as the former general director of İxir gave some numbers about Internet in Turkey that, there were 2.2 million Internet users and 1.2 of that had Internet access at home. He added that, after one year there would be as much Internet users as cellular phone users. İxir, for the first time in Turkey accepted payments without any credit cards. Cenk Serdar<sup>12</sup> as the recent general director who took place after Özden explained that, in Turkey, especially in East part, credit card usage is not widespread; even Internet usage is not common, but by İxir's contribution, especially the users in the East are going to find the possibility to attain Internet without credit cards.

The main competitor of İxir is Superonline with a %40 market share as the leader being a sub-constitution of Turkcell- Turkey's largest GSM operator. Doğan Online as the second largest one belongs to the largest media group Doğan Holding and E-Easy is their successful portal and ISP. İxir being one of the leading ISP companies, increased its number of subscribers to over 250 thousand, and the market share to over 20% at the end of the year of 2000.

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<sup>11</sup> Babür Özden, the former CEO, İxir  
<http://www.bthaber.net/269/babur> 18.02.2001

<sup>12</sup> Cenk Serdar, the latter CEO, İxir  
<http://turk.internet.com/haber/yazigoster.php3?yaziid=2655> 19.02.2001

Additionally, the numbers given to the Marketing Journal by the general director of Bileşim--International Research and Counseling Company show that, 0.15 % of total TV commercial expenditures reserved for Internet in 1997 reached to 7.11 % by the year 2000. The first top Internet companies with the highest commercial expenditure for the term January-April 2000 with approximate numbers are; İxir with the highest of 15.8 trillion, Superonline with 12.8 trillion, İhlas.net with 11.9 trillion, Vestel.net(Veezy) with 6.9 trillion, Doğan Holding (E-Easy) with 5.5 trillion, Turk.net with 4.3 trillion.<sup>13</sup> Despite this investment and popularity, unfortunately, İxir has gone out of business in the first days of January 2002, and all the subscribers are transferred to Superonline.

The real success of İxir, besides the supportive, strong funding companies, mainly depends on its integrated marketing communications and advertising strategy. The advertisements besides being informative became very popular and unforgettable. The Radio Television Journalists Association awarded İxir ads in 2000 in subdivision for advertisements branch. Also, all through the year, at least all of the İxir TV commercials were selected as “best” ads by ad experts and masters in ad magazines like “Journal of Marketing Turkey” and “Mediacat”.

In the five of eight İxir TV commercials; “İxir”, “İxir.net” as access packages is presented; in two of the ads, “İxir.com” as the web; and in one, “NTVMSNBC” as the news portal of İxir is advertised.

*İxir* in Turkish, looking like *Elixir* in English is defined as a substance that have extraordinary effects of giving immortality; ability to change metals into gold, and

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<sup>13</sup> Evirgen, Dr. Cüneyt. “Rising Star in Ad Expenditures” *Journal of Marketing Turkey* . 219-1 (2000).

having capability for prolonging life .It has an exhilarating and magical nature. This “magical nature” of the brand name is reflected in the product as a symbolic change, magic arising by the usage of the brand, Internet. The Turkish alphabet has eight vowels which are *a, e, ı, i, o, ö, u, ü*; and twenty one consonants as *b, c, ç, d, f, g, ğ, h, j, k, l, m, n, p, r, s, ş, t, v, y, z*. The “x” in İxir, the letters “q”, and “w” are letters in English alphabet, and that’s why the brand name looks like a coined, made up word. The advertisers are in a way untouchable, free at this point that they can break the rules of language, or distort words. This is used in purpose to grab attention; create distinctiveness; become a subject of conversations, discussions; and finally serve for the lexicon comprising popular culture. It is a trendy strategy to build up words, or add such foreign letters between brand names--a ‘fusion of languages’ in other words.

Agency: The commercials are created and produced by ATCW (Ali Taran Creative Workshop), where Ali Taran is the CEO, owner of the company who also contributes; takes part actively in creative processes. Ali Taran is one of the candidates for the most popular hundred person of the year 2000 with his successful ad campaigns. There is an “Ali Taran School” concept because of the style presented in the advertisements with visual clichés that are specific to ATCW like using popular celebrities, or using common, ordinary, public people like workers, cleaners, and drivers. Marchand’s “folk wisdom” theory of the advertiser to talk to and honor the mass audience in its own language by praising the virtues and good sense of the common people, fits very well to the concept in these ads and to the agency (85). Marchand also adds that, the typical members of the consumer audience might be “plain folk”(85). Just before the İxir ads were broadcasted, there was another

commercial of ATWC, in which a street hawker was selling hazelnut shouting “*aganigi naganigi*”- used as a slang referral of sexual relationship as hazelnuts increase sexual power. The commercial became very popular; everybody was making fun of *aganigi naganigi*, and hazelnut sales increased in remarkable ratios. Just after this success, İxir advertisements were broadcasted, and they became very popular with kokoreç seller and chestnut griller at the start, and later on with Banu Alkan, the popular celebrity. The success of ATCW depends on the observation and recognition of Turkish people very well, which is gained by experience and research.

Placement and Medium: The advertisements were broadcasted in television during the year of 2000, mainly in the most popular private channels like Channel D, ATV, and Show TV. As put in order, the first two ads took place in the month of February; the next three in March; and the others in May, September, and lastly October. The reach potential of TV is always higher when other mediums are considered. Television has a highly heterogeneous audience accumulation with its sight, sound, motion, color combination; and is a creative, flexible medium to reach the audiences. McAllister points to a different aspect of television as a purely advertising funded medium leading to “entertainment-ization” of information (124). Hartley and Fiske presents television as a part of everyday experience, as a medium conforming the circumstances it is in, (17) serving as a vehicle to forward “worked and reworked conventions” (88). Moreover Fiske and Hartley adds:

The television discourse presents us daily with a constantly up-dated version of social relations and cultural perceptions. Its own messages respond to changes in these relations and perceptions, so that its audience is made aware

of the multiple and contradictory choices available from day to day which have the potential to be selected for future ways of seeing (18)

The statistics show that in Turkey, television is the most popular media of all. 98,5 % of Turkish people are watching TV, with an overall average time of 4.6 hours spend by TV, where woman watch 4.6 hours, and man watch 3.8 hours on average, a day. Relatively, television as a popular media of the modern period, with its highest reach, serves as a public domain, where the public is created and has its being (Hartley 207). As Lull informs, “Television has the unparallel ability to expose, dramatize, and popularize cultural bits and fragments of information. It does so in the routine transmission of entertainment programs, news, and commercials”(9). Fiske also relates the popularity of television to its ease of understanding and use, as well as its alliance with oral culture like rotating, publized conversations. Discussing the television content with friends, companions helps feel fit in, or ground the meaning finally (Fiske, Read. Pop. 190). In addition, he mentions television as a cultural agent; as a circulator of meanings.

Intended Audience: McAllister defines those who live in rural areas, poor or elderly as “non-demogenic” audiences that are ignored or underrepresented by advertisers who rather prefer upper class, rich and young with more media options to appeal; audiences that can spend disposable income with willingness and opportunity (46). McAllister states that, the lower or working class face a double hardship about mediated information as they don’t have a high level of disposable income paying for subscription-oriented media (46). In opposite to this, in İxir ads, minorities are also represented. If the target audience of the İxir advertisements is classified by looking

at the ads, it can be seen that their target is flexible and comprises a wider group. Ones without credit cards, the Easter regions of the country are in the flexible target market. When the main competitors are considered, mainly the differentiation exists from price advantages, alternatives, and act as the unique selling proposition to reach wider, average audiences.

Strategy: The İxir TV commercials are short, drama like cinematic films; humorous playlets parodied by mainly two actors with theatrical backgrounds. The commercials are built on overlapping dialogues, where one comes after the other, providing a good deal of information. So, they can be classified as “conversational” in this sense. To grab the audience’ attention, to make people laugh, advertisers use popular comedy representations, and try to entertain while delivering the selling message and creating pleasure that might possibly be transferred to the product. Schopenhauer suggests that we laugh at the “sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation and laughter itself is just the expression of this incongruity”(qtd.in Piddington 171-172). The unexpected dialogues and activities of the two main characters are incongruous which makes the point of laughter. Mainly the humor, puns used are to improve social relations with the audience. Although it is rare to meet ethnic dialects in advertisements, here it is used for sake of humor appeal. Allister talks about advertising’s goal of making people forget that they are watching an ad (12), and İxir ads in this sense can be considered as successful. To note at this point, Berger refers to M.M Bakhtin: “It is laughter that in general destroys any hierarchical (distancing and valorized) distance. To be made comical, it must be brought close. Laughter demolishes fear and piety making it an object of familiar contact, and thus clearing the ground for an absolutely free investigation of it” (qtd.

in Berger 62). Berger annotates Bakhtin as: “Humor is, by its very nature, a subversive force and one that destroys the sense of solemnity and distance that those we have called hierarchical elitists use to justify inequality” (62).

The “slice-of-life” settings, stereotypical or familiar scenes are recognizable and attention grabbing for the audiences immediately. Richard F. Taflinger<sup>14</sup> in his discussion of television advertising describes slice-of-life advertisement as a short playlet in which actors portray real people with social, psychological and/or economic problems that are solved by the product; which is good for appealing to emotion. İxir ads give the impression of a “slice of life” like a documentary which Dyer defines as a familiar scene that people would expect to inhabit (96) Ferhan Şensoy, as an actor and as a popular cast of commercials tells that “Commercials are now like serials; I don’t even need to play in TV serials that these 2-3 minute ads are also watched as serials by the viewers”. Turkish people like to watch the new formation of ads as serials.

The İxir commercials also fall into the informational category that, with its unique selling proposition strategy of “Internet with counter”, “Internet for 1\$”, “no credit cards”, it claims the brands’ superiority. Naturalness, simplicity is implied with characters and cheapness, easy access is implied by propositions. In choosing these characters, the easiness of internet is imposed not to make one feel the anxiety of “being left technologically behind.” The information age seems to reflect itself with

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<sup>14</sup> Taflinger, Richard F. *Taking ADvantage*. 28.May.1996  
<<http://www.wsu.edu/~taflinge/advant.html>>



an equal distribution of technology and knowledge, without discriminating culture or class, reaching to everybody. This idea is reflected in the advertisement.

Also, another noticeable point is that, during the broadcast of the ads, there were related issues in context. When a new cultural formation emerges, advertising react to it. For example, in the month of September, 2000, in Istanbul, the second “Aya Irini Bach Days” were settled, and each day a concert and a conference were presented. It was launched as “Bach is in Istanbul”. This is just before the eighth commercial was broadcasted. Furthermore, the last TV commercial of ATCW became very popular with the street hawker selling hazelnuts. Banning of kokorec sales was in agenda just before the ad was broadcasted. Banu Alkan was in favor and popular with her song “Which part of me” at the same time. Celebrity endorsement is another tactical and successful strategy in two of the commercials.

Characters: In İxir ads, plain folk is used as a persuasive technique by using actors representing “average” people. Dyer speaks about the plain, straightforward, ordinary, average or normal kind of person from everyday surroundings appearing in ads as an advantage for naturalness or simplicity (98-99). The clues, information about İxir is given between the dialogues, and the ad is designed in a clear way to provide simplicity. Marchand refers to the agency “Lord and Plain Thomas”, for the suggestions that, it is not a good way to get technical with the average man on the street that, even though members of the average family are admired by machinery, they are bored and overwhelmed by the explanations. As Marchand adds, the agency give an example of families who can not even operate by turning the switch of

devices like TVs, automobiles, washers. So, the customers should be given dramatic, easy to grasp clues about what the product would do for them; the principal nature of the mechanism (350). As an approach of non-verbal communication; as one of the most successful ways of getting the consumers' attention and reaching the right message in a limited amount of space and time; Dyer considers the use of proxy advertisers, or typical consumers as actors or actresses, who will act out and typify favorable persons, and dramatize the value of the product. He tells that this is done by using characters and scenes which can be stereotypically identified and this way, the spectator is drawn into the ad, and invited to identify or empathize with what is said and done. For him, this is a clever technique that, attention is usually drawn immediately to its human aspect, as human actors communicate feelings, social meanings and values like power, authority, subordination, sexuality, and so on (Dyer 96). In İxir ads, the peddlers as human actors who are acted out by very successful actors communicate social meanings. The chestnut griller/corn seller and kokoreç seller, with their moustaches, dark hair and eye-brows, seemingly at the ages of 35-40 and married, are the main role characters as they appear in all of the advertisements. Street peddlers are symbols of İstanbul selling sesame rings, sandwiches, meatballs, kokoreç, boiled corn or chestnuts in many wards like Beyoğlu, Eminönü, Karaköy, Topkapı, Kadıköy, (etc.) In the ad they are caricaturized, modified accordingly. By looking at their occupation, work and language, it can be understood that they are lower class rural immigrants from other parts of Turkey, from center Anatolia or East Anatolia presumably. Other characters are Banu Alkan, Mehveş Emeç and the crowds that appear in accordance with the settings. In the first four commercials and in the next four commercials, two different male announcers as voice-overs are heard.

Settings: The scenes are shot outdoor on different locations of İstanbul; not in a studio, and the actual settings reinforce a sense of reality. Mike Featherstone mentions the “metropolis” as a powerful tool in serving for the cultural capital, being a cultural production center harboring mass culture industries like fashion, television, cinema, publishing, popular culture, tourism (161). Even the capital city is Ankara in Turkey; Istanbul is almost accepted as the worldwide capital of Turkey. İstanbul as a metropolis, as a mythic worldwide city with its culture, history and touristy importance; with its rich history, atmosphere and important geographical situation; carry on many cultures, meanings, symbols. As Blonsky points out, “Don’t take myth lightly. Behind it is the enormous power of modern industrial production coupled with a formidable myth-generating communication industry that is bringing about a new planetary culture system” (6). In each ad, there is a different district of İstanbul, and in this sense it serves as a documentary; a very ‘İstanbulish’ style with the symbols signifying “İstanbul” like sea gulls, trolley, ship’s siren, bridges, peddlers and many others seen in the commercials. Marchand claims that, through biases of content and style, advertising spoke the language of urbanity that spoke in the accents of fashionable elite, with a tendency to favor scenes of urban occupations, pastimes, and pleasures (337). The İxir ads seem like speaking the language of urbanity with urban occupations of İstanbul and settings in each ad. Settings, according to Dyer act as a context qualifying the foreground that the more defined, obtrusive or cluttered the background, it will affect the main action or purpose of the ad more (105). The background settings, the districts change into more high class districts through the continuation of each advertisement, and the latter settings connote wealth and leisure in an elitist appeal. This is a kind of “snob appeal” presented by the settings that the characters/ customers join or turn into a member of

an elite group with the introduction of the product. Subsequently, Fiske refers to Chatman (1978) that the people and places are not random or anarchic but sensible, and the paradigmatic sense of places and people are combined with the syntagmatic sense of events and time; in narrative structure (Fiske Tel. Cult. 129).

Clothes: Clothes give clues about subcultures, ethnic backgrounds, lifestyles. Consequently; Judith Williamson claims that, actors are coders and transmitters of signs with their bodies, voices and costumes as “metonym accessories”. Also, Bourdieu suggests that material goods besides their functional benefits, serve as symbolic signifiers of taste, lifestyle and identity. In İxir ads, the rings of the two male role characters can be given as examples, signs about identities or lifestyles. Very rarely changed clothes in a way represent a formal cloth of peddlers as a stereotyped style with prototype jumpers. The person is eclipsed by the sign which is the “dress”, in other words, a “social mask” as Corrigan puts it (182).

Color: Live and fresh colors are interspersed to bring youth; flashy, warm tones, and as an eye-catching feature. The colors of orange, yellow or blue reinforces compositional structure and gives a cheerful mood. Night shots are darker in general.

Narrative: Narrative functions to sense the link between the actions, events, cast characters and settings. The same characters go through different narrative sequences in different settings. The permanent characters that appear with different content of dialogues in each advertisement perform a story like series. In five “İxir” ads, the demonstrated products emerge one by one on the screen next to each other and the voice over begins to speak reading the names of the products, phone number as the

film-like part fades out, finishes. A realistic style with an invisible eye supports the narrative.

Camera: There is a prominent use of shot/counter shot during the dialogues between two characters, where mostly, the scenes start with a “two-shot” of characters and then moves back and forth. The camera moves from speaker to a partner in dialogues, creating an illusion for the involvement of the spectator in the conversation. In the six of the eight commercials, the scene dissolves, and the new shot of the product is imposed to express ending. Side shots are common in most of the ads covering the background not to make the viewer bored of dialogues.

Sound/Music: The commercial score is supported with *darbuka* ‘an instrumental clay drum’ representing an oriental, festal, local, alaturka Turkish style instrument alerting the audience at the end of the scene. It’s a mythic, familiar sound that darbuka-like instruments were used by civilizations in Anatolia, Mesopotamia and Central Asia in ancient times. Bruner points to the background music establishing a mood with the targeted consumers, and lending an emotional dimension to a brand (95). The commercial score takes a wind at the end of the first six advertisements. There is a sound bridge heard at the end of the commercial at the point of the visual transition to voice over, to add extra information, and the product is seen at the end. All through the ads, there are selective dubbed-in natural sounds making significant sounds more recognizable. The ambient sounds make the scenes more natural. The two masculine voice-overs have moderate tone of voice as asynchronous sounds. The sound effects of natural sounds, mythic sounds add an alive, realistic tableau to the commercials.


## **Verbal/Conversational Analysis**

The verbal language spoken in İxir ads can be classified as heteroglossic-- a Bakhtian term- meaning a form of social speech people uses in daily life and the diversity of language of people from different time, place and social positions (Bakhtin 281). He adds that the language is filled with semantic and axiological structures with different sounds because of a social and historical background (281). İstanbul is a land that hosts several kinds of languages, dialects, and different forms of culture exist living together. Bakhtin exemplifies these diversities as “social class dialects, languages of special groups, professional jargons (including those of lawyers, doctors, teachers and novelists), genre languages, the language of generations and age groups, of the authorities, of literary and political movements, historical epochs, (etc.)” (289).


In Turkey there are many different dialects, which are separated as “Anatolian dialects”, but when the dialogues of the characters are considered, it may be wrong to classify them according to this grouping as their usage of language varies from one to another. Rather, they have a local, vernacular rural dialect considering them as immigrants. The relationship between culture and language is obvious and, expressions, use of vocabulary, language reflects social status, education or geography. In the İxir advertisements, it turns into a rhetorical strategy. The difference in dialects is used as a humorous tool. The dialogues are domestic playlets, mainly as adjacency pairs of question and answer. Verbal excesses like using more words than necessary, overstating or usage of supporting speech are very

common in İxir ads. Interjection words added to sentences in dialogues conveying emotion, take place very often in İxir ads as a significant part of our verbal culture. The English words are pronounced surprisingly correctly by chestnut griller, and the kokoreç seller has many mistakes as a tool of humor appeal. But also, In Turkey, exceptionally; the street hawkers, sellers in touristy places usually learn English, Deutch, Russian enough for communication. Relatively, Stefik adds that, instructional materials in local dialect is available on the net, but besides, there is an advantage to reach to the best training materials in English and computers serving as an incentive to young people for studying English (238). English language is a necessity for Internet as a global medium, and that is not disregarded in the advertisement as well.


### 3.2.3 İxir TV Commercial 1



CG – Hey, kokoreç seller!  
KS– What?  
CG – I had sent you an e-mail, Have you got it?  
KS – No, I did not, what did you write?  
CG – Oh, you have to check it man



KS – Oh yes, but how? Oh my God, it takes a long time to get connected to the Internet! It just says you are connected and two minutes later it disconnects... What is the use of it then?  
CG – Look brother, all of these are history, now there is İskir!  
KS – I didn't get it, what?  
CG – İskir man İskir... İ of İstanbul, multiplication sign (x), İ of İzmir, R of Real Madrid...  
KS – İskiiirrrr...  
CG– Yes, İskiiirrr...



CG – There is İskir with counter and without counter... What they mean by “with counter” is that you throw it away after using the Internet...  
BV-İxir 24, 8-18, 23-7, K15, Kids... All from İxir.

**Figure 39.** İxir TV Commercial 1 (February,2000), “İxir”  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording



## **Visual/ Audio Analysis**

Product: İxir and İxir.net as ISP brands. İxir 8-18, İxir 23-7, İxir K15, İxir 24, İxir Kids are presented, and a phone number as (0216) 458 48 48 is given.

Placement: February, 2000.

Characters: A crowd of men, women and a kid, seemingly in between the ages of 15-45 are walking, passing the street around; picking postcards. A kokoreç seller and a chestnut griller in the street are having conversation between each other. In the end of the commercial the voice-over is heard.

Setting: This is one of the crowd streets in Beyoğlu/Taksim in İstanbul which is a very cosmopolite area, where “East” meets “West”; old and new live together. A kind of place where one can see people from every kind of nationality, religion and creed. Beyoğlu is a very familiar place for the natives of Istanbul, tourists and visitors. The postcards at the back decorate the scene adding urban cross street image. The eye-catcher is the trolley, a mythic symbol of İstanbul, passing repetitively from the street indexing the setting, nostalgia and historic values. As the settings are recognized by the audiences or consumers, there is a symbolic association of linking this familiarity with the product. The settings in this sense form a context, helping the transfer of appeal associations to the product. With aerosols coming out of mouths and winter clothes, it is just like a February day compatible to the broadcast date, and the screen time looks like 17:30-18:00, at noon.

Narrative: The ad lasts fifty seconds .Two peddlers seemingly close, familiar; talk to each other in the street in Beyoğlu, about the product; its name and its features introducing the brand to the market. At the end of the film, the voice-over is heard,

and simultaneously the product with different packages; brand logo appear on the screen with the company name, phone number and Internet address. The chestnut griller, as the dominant subject, informs his partner and the audience.

Clothes: Thick clothes, caps, berets, coats, woofs as seasonal indexes are majority in number. Kokoreç Seller and Chestnut Griller wear stereotypical worker clothes indicating their status as peddlers. Each of them wears a smock for carrying money, and a white bib for hygiene, as uniforms. Layers of jumpers, vests represent exaggeration and local identities. The bulky leather jacket and hat work as stereotypes carrying masculine and local values. An orange shawl in addition is used for alertness, to be more visible and; it is used to signalize the chestnut griller as the speaker who dominates the dialogue. “People, whose lack of education and/or low income provides them limited opportunities for emotional outlets, prefer pure hues, especially those from the warm end of the spectrum” as Vargas posits (142).

Color: As the setting is dark because of time and place; fresh, arousing, stimulating colors like blue, orange, red are used to grab attention and cheer up audiences.

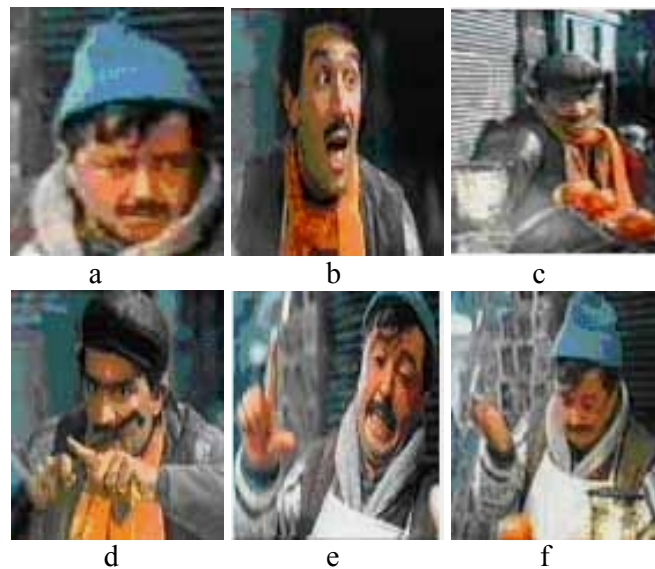
Camera: The commercial starts with an establishing initial-long shot through the street giving an idea of the setting, location and characters; delivering the clues for context, and purpose of the scene. Then it moves back to eye-level. Frequent cuts are used to be attractive. This is also a strategy used by advertisers to make the audience want to watch the ad again.

Editing: The end of the scene is marked by wiped-out, dissolving screen. The trolley at the background passing repeatedly; blurred people passing around very closely to the camera are for naturalness; and the chestnut cut is eye-catcher.

Light: The trolley is highlighted to illuminate as a “part” to give an idea about context. The street and the people are highlighted with strong light, whereas the gaslight reflects to the kokoreç seller and chestnut griller with a softening, sympathetic effect.

Sound/Music: The clay drums *darbuka* ‘clay drum’, as a local sound, as the ad score connoting the end of the commercial. The synchronous sound of cutting and chopping, the ringing trolley bells, yelling peddlers, car horn are heard as selected off-screen sounds.

Body Language:



**Figure 40 .** İxir TV Commercial 1 (February, 2000), Body Language - Samples  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

Some examples of speech-related, accompanying gestures are shown in Figure 40. In a, the eye-brows are down in a serious listener response. In b, the eye-brows are up underlining a phrase; strengthening and exaggerating. The shrugging shoulder indicates a childish, coyly style of act in c. The chestnut griller uses descriptive

pointing as an indicating gesture to mention the letter “x” in “İxir” in d. In e, the hand up pose is used as a punctuation gesture for representing the heading “disconnect”. In f, he waves his hand alongside, which is another common gesture of Turkish people, supportively used for depicting the vast amount, quantity; or mentioning the time passing, or giving-up in accordance with the situation. Here it is used in accordance with the sentences of “What is the use of it then?”, “It takes a long time...”

Other Possible Meanings: Local characteristics for familiarity and exaggerated facial expressions as humor appeals are used.

### **Verbal/Conversational Analysis**

Dialogues: At the beginning of the ad, the chestnut griller calls out kokoreç seller as “Hey Kokoreç seller” with a hyperbolic, stretching toning of speech to create a humorous start and, the kokoreç seller answers the same way. “Internet” is pronounced as “İtirnet” although is written just like it is read in Turkish. The letter /e/ turns to /i/. “İxir” becomes *İskir* as an attention capturing and humorous phonetic/poetic quality. *X* does not exist in Turkish and it is usually misspelled as /sk/ instead of /ks/ as long as one is not good at English. It is described as the “multiplication sign” to be more familiar, to recall easily. İxir is spelled with capital letters of countries, which is again another technique to create brand awareness. *Real Madrid* is used for /R/ instead of another country in Turkey as it also recalls football which Turkish people are very much fond of. The long vocalization of letter /e/ at the beginning of sentences meaning “then what”, “oh my god” serving as interjection

words, are very much used as a supportive speech both in this ad and our daily conversation in appealing, representing emotions. In Turkish, in formal speech some words are not spelled as they are written, for example the letter /a/ becomes /ı / as the consonant softens in speech. In the ad the /ı / stays /a/ and becomes *bakacan* instead of *bakıcan* ‘look’ without softening, and adding a puffy tone, which is again a kind of local dialect. There are also lacking letters while spelling a word like saying *dakka* instead of *dakika* ‘minutes’. On the contrary, there are adopted dialectic words with added letters like *attıydım* ‘had sent’, *yazdıydın* ‘had written’. A remarkable attachment of different usage of dialects, diversities because of the characters, causes a differentiating, attention grabbing tone to the advertisement. But on the other hand, this kind of usage of language in the commercial may also be a disadvantage or a critical point that the elite segments might react at. The most common verbal usage in the commercials is with the words *kestaneci* ‘chestnut griller’ and *kokoreççi* ‘kokoreç seller’. There are vast number of derivational suffixes used in Turkish. *Kokoreç* is roasted sheep meat sold in the streets, and *kestane* is the chestnut. When the /çi/ and /ci/ as profession suffixes are added at the end of these two words their meaning changes as the ‘seller’ or ‘griller’ of these products accordingly.

### 3.2.4 İxir TV Commercial 2



**CG** – Hey kokoreç seller!

**KS** – Go ahead, what?

**CG** – Man, there is no more trick on the Internet, you pay as you use now...

**KS** – How is that?

**CG** – Like this listen: If you never use you pay nothing, you use for sometime you pay some, and if you use a lot you again pay some per hour.



**KS** –Oo,Look, where is this subscription for the *Internet*?

**CG** – At *İskir*. Per hour it is cheaper than free of charge, and also it gives subscription for lifetime for one dollar, can you believe it?

**KS** – Don't talk to me with dollars, how much does it cost?

**CG** – Approximately 2DM.



**KS** – Really? It is very cheap.

**CG** – See? I am right.

**BV**- İxir 24, 8-18, 23-7, K15, Kids. All from İxir.

**Figure 41.** İxir TV Commercial 2 (February, 2000), “İxir”  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

## **Visual/ Audio Analysis:**

Product: İxir, İxir.net and the packages as İxir 8-18, İxir 23-7, İxir K15, İxir 24, İxir Kids. The phone number: (0216) 458 48 48.

Placement: February, 2000.

Characters: The crowd as customers, students or people fishing, passing the bridge; aged around 20-30. Kokoreç Seller and Chestnut griller serves to customers and chat. The voice-over is heard at the end.

Setting: A snowy pedestrian and road next to the steel columns of Galata Bridge, where people are fishing. The screen time is early in the morning or late afternoon according to the shadows. Galata Bridge, an old mythic, nostalgic bridge connecting the districts of Eminönü and Beyoğlu, is famous with its fish auberges underneath, with fishing people above.

Narrative: The ad lasts 50 seconds. The main role characters are having a conversation about İxir, informing the audience that “Pay as you use” and “Internet for 1\$” concepts are introduced.

Clothes: The peddlers have the same clothes they wore in the first ad which are layers of jumpers and vests, with woofs and cabs mentioning stereotypic clothing. Packsacks are common. The crowd is with berets and coats.

Color: The wide blue sky, white snow on the road, the light green bridge and the sun softens the atmosphere, and the oppositional warm colors of clothes bring aliveness. All the colors here remind the product package colors appearing at the end as well.

Camera: A mid-shot framing both the settings and actors turns into close medium shot rather to focus on dialogues. Camera pans left and right, up and down as if one is on a ship. Side shots are used covering other people and background. Zoomed

tomatoes, fishing lines are eye catching.

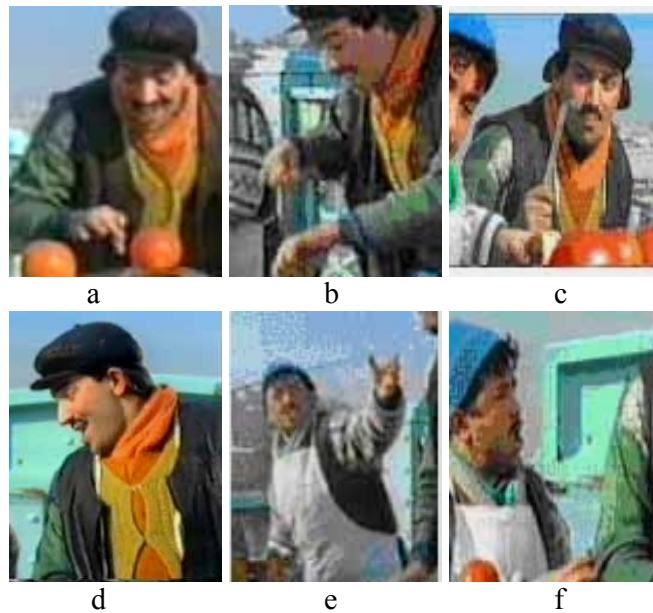
Editing: The ad starts with a two-shot of the characters and goes on moving back and forth as shot-counter-shot. A reaction shot of kokoreç seller at the end can be noted.

A cut of kokoreç is added between the jump cuts as a taste appeal.

Light: Sunlight is used that characters are standing across the sun. The sunlight is less intense and at a lower angle. The shadow of a customer is an indicator.

Sound/Music: The ad starts with a high tone of steamship pipe and gull voices as mythic sounds which are heard repeatedly through the ad. The synchronous sound of cutting and chopping of kokoreç; tinny sounds of knives, tin plates provide naturalness. The ad score is placed at the end as same as the first commercial.

Body Language:



**Figure 42.** İxir TV Commercial 2 (February,2000), Body Language - Samples  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording



In figure 42, pictures a, b are illustrators that the gesture accompanies the words in speech. In a, the gesture with the index finger represents “now” as used in the dialogue: “You pay as you use now.” In b, “per hour” indialogue is accompanied with the gesture indicating the left hand as if there is a wristwatch. In c, the copper pin turns into an additional gesture persuasion tool with a reinforcing gesture, making the statement more forceful. In d, the shoulder shrug indicates a relaxation of being accepted and convinced. The gesture in e is a masculine use of arm for intervening, discrediting. There is the touching act for showing clemency accepting the idea bashfully contrary to just prior behavior.

Other Possible Meanings: The Turkish Lira these days is of no value as the local currency because of the unstable economic status and politics in Turkey. The merchandises of Dollars, Mark are rather preferred as investment fixers forming a ‘popular financial culture’. There is no use or mentioning of Turkish currency in ads, promotions at all. To note, among Turkish people, there is a popular trend of collecting dollars, mark in a meeting day once a month or week in workplaces; in home parties, and in each meeting the gathered amount is given to one of the participants.

### **Verbal/Conversational Analysis**

Dialogues: In one part of the dialogue the griller says: “If you never *use*, you *pay* nothing; if you *use* for sometime, you *pay* some; and if you *use* a lot, you again *pay* some per hour.” There is anaphoric and apostrophic usage of words as the emphasis is placed on the last word “pay” and the first word “use” in the sentence to stress the proposition heavily. In the sentence; “*Man*, there is no more trick...”, “man” is used

as a supportive speech which is very common and masculine in Turkish culture. “Look”, “See”, “Really” is used as supporting words. The word *hemde* turns to *hemide* with an addition of a letter /i/ as a usage of local dialect again. *İxir* is read as *İksir* in Turkish, but it is read as *İskir* because of ‘alien’ letter spelling and humor appeal in addition. “Hey kokoreç seller” as the call phrase and “Go ahead” as the answer is repeated here in turn as catch phrases. “For a lifetime, Can you believe it...For a life time” is hyperbolic intonation.

### 3.2.5. İxir TV Commercial 3



**CG** – We are closed sir; it is lunch break...

**KS** – Hey chestnut griller!

**CG** – Yes, go ahead!

**KS** – Let's suppose that I have no credit card... How will I subscribe for the *Internet*?



**CG** – It is easy. *İskir* no longer asks for a credit card for the Internet subscription, either for its with-counter or without counter...

**KS** – That's a revolution...

**CG** – Yeah

**KS** – Of course I have a credit card, even a go-cart but I am asking just for the ones who don't have it. Ha ha...



**CG** – Yes, you are right, I know this story. Don't try to pull my leg... Ha ha ha ha ...

**BV** – İxir. 24, 8-18, 23-7, K15, Kids. All from İxir.

**Figure 43.** İxir TV Commercial 3 (February, March), “İxir”  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

## **Visual/ Audio Analysis**

Product: İxir, İxir.net and the packages as İxir 8-18, İxir 23-7, İxir K15, İxir 24, İxir Kids and the phone number: (0216)458 48 48.

Placement: March, 2000.

Characters: Mainly couples aged around 30-55 are walking in the coast. An elder gentleman aged in between 55-60, and her mild wife aged 50 or 55, seemingly upscale with their nice hats, are the customers. The chestnut griller and kokoreç seller are having their lunch break. The announcer/voice-over is heard at the end.

Setting: A ship is anchored next to the coast with a greenery rearward, where people walk. This is the coast of a park in Kuruçeşme, which is a popular, public park in between two other districts of İstanbul as Ortaköy and Arnavutköy. It is a sunny winter day with a screen time in between 12:00-13:00pm.

Narrative: The ad lasts for 53 seconds. The characters are next to the seaside with their stands. The ship resting background and the sea view are eye-catchers of beautiful İstanbul. The proposition of “subscription without credit card” is introduced.

Clothes: The characters are precautious tight with coats, caps in this cold winter day. The peddlers have the same, stereotypic clothing as in the second ad. Kokoreç seller besides his wedding-ring also have another big, gaudy square shaped eye-catching gold ring in his right hand, disproportionate with his fingers, coming across very flashy; representing generosity . It is used to generate an arabesque tone adding an exaggerated value, showing the character as opulent, in an unmannered way. Also, gold is one of the most valuable intermediaries of investment for such people, and in our culture too.

Color: The griller doesn't wear the former orange shawl and yellow vest but calmer colors instead are used as a technique to avert the attention a little bit more on the kokoreç seller as the spokesman. The elder couple has brown colors dominantly as of their age and rustic style. The environment is naturally colored with the sea, sky and green garden at the back.

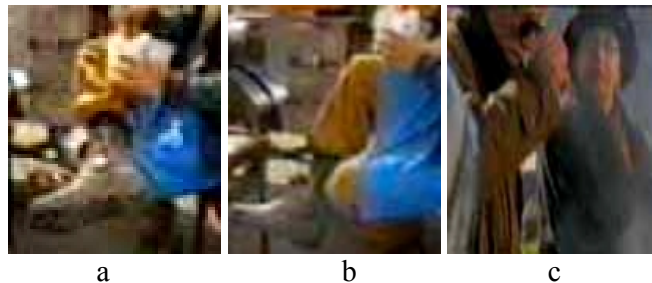
Camera: Starting with a long, establishing shot; the frame includes the feet and ankles of the characters. The camera is placed back of the workbenches to support the lunch break scene better. Mid close-up is used in dialogues.

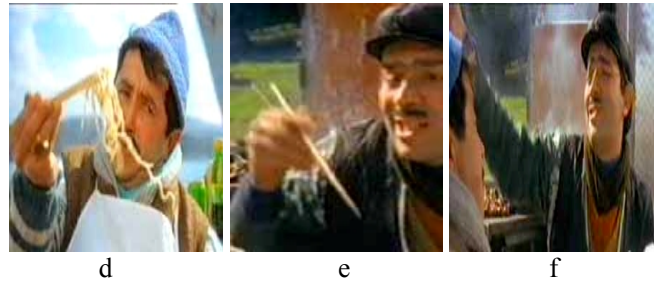
Editing: The rhythmic cuts are shortened relatively to other ads. The dissolving takes place at the end where the screen fades out .

Light: The shadow of the ship eases the sunlight coming from backwards of the characters.

Sound/Music: As a start, a sound of slammed lid is heard as a synchronous sound representing a lunch break, an 'off' sign. Off-screen sounds like steamship pipe, gull voices, sea wave are dubbed in sound effects identified with İstanbul mythically. The synchronous air sound when the lid of soda pop is opened is attention grabbing intertextually. Ad score is heard at the end again

Body Language:





**Figure 44.** İxir TV Commercial 3 (March, 2000), Body Language - Samples  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

In figure 44, as can be seen in a and b, chestnut seller sits his legs crossed until an elder man which he called *Beyamca* ‘Mr Uncle’ and his wife approaches to buy chestnuts. He gets his leg down habitually as a traditional posture of respect to elderly people in Turkish culture. In c, as the seller tells it is “lunch break, we are closed”, the man salutes them moving his hand towards his head meaning “Anyway, thanks”, with a sincere, friendly, respectful gesture that is common in our culture as a mannish gesture, carrying men characteristics of being calm, cool to same sex. The wife on the other hand is surprised, tainted at the seller standing with a glum face, tense mouth, and lips with a downward angle as a very womanish gesture of characteristics being impatient and showing reaction behavior. A nonverbal statement says “A hand tends to stay in motion even while at rest.” In d and e, it is seen that the lunch-break or chopsticks in hands don’t stop the characters’ hand communication, which is also a cultural habit of Turkish people. In Chinese food culture for example, the chopsticks mustn’t be used to point at someone as a rule of etiquette. In f, as griller is making fun of his friend, a cynical style and talk is supported with a forward– extension, which is again a common gesture in our culture.

Other Possible Meanings: The Chinese take-away they eat; noodles, chopsticks are not original to our particular culture. They serve as a synecdoche/metonym here being a part of the whole; representing another culture, ideologically referring to ‘globalization’. The soda pop standing on the bench and kokoreç seller drinking it are intertextual references as a display strategy. Besides, a peddler stand being off is odd in general as they serve to earn money for a life. It shows that the characters are contended and have self-respect.

### **Verbal/Conversational Analysis**

Dialogues: An ironic situation appears when they say, “We are closed for lunch break” as it is open air, as they are peddlers. When kokoreç seller says “I have a credit card, even a go-cart but I am asking just for the ones who don’t have it”, he uses an ironic expression referring to ‘haves’ and ‘have-nots’. “Go-cart” – where people race with scale model cars- and “credit card” are used as similar, homophonic sounds essentially unlike each other but resemble each other in one way. Assonant doublets are very popular in our language as it is used here by substituting the first original letter in the couple with /m/ like *kredi-mredi* ‘credit-mredit’. “That’s a revolution” sentence and “go-cart” are catch phrases. The ad ends with an idiomatic, rhymed word play modified by the chestnut griller by replacing original words with his words accordingly, making up a humorous catch phrase. He says: “*Kestane kebab, atması sevap*” similar to “Don’t try to pull my leg” in English, where the original is “*kestane kebab yemesi sevap*” meaning; the chestnuts are so delicious that, it is good deed to eat. So, *yemesi* ‘eating’ is changed with *atması* ‘faking’.

### 3.2.6. İxir TV Commercial 4



**CG** – Hey kokoreç seller!

**KS** – Yes man?

**CG** – Have you got subscribed to *İskir*?

**KS** – Nope, my subscription to other company is going on... Plus, we had bought it, including a *computer*.



**CG** – So what? You should also buy *İskir* man!

**KS** – Is it possible?

**CG** – Yes it is. You give one bucks and you get *İskir*, download it and use it as you get into trouble. Since you get into trouble for most of the time, you will use it most of the time and as you use it you will see the difference.



**KS** – Look, I found a slogan for your *İskir*: “*İskir*, it is read as it is written”. Did you like it?  
Ha ha ha ha...**BV**- *İxir*, it is read as it is written. 24, 8-18, 23-7, K15, Kids. All from *İxir*.

**Figure 45.** İxir TV Commercial 4 (March, 2000), “İxir”  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording



## **Visual/ Audio Analysis**

Product: İxir, İxir.net and the packages as İxir 8-18, İxir 23-7, İxir K15, İxir 24, İxir Kids and the phone number: (0216)458 48 48.

Placement: March, 2000

Characters: The crowd walking around the street; the people passing in front of the camera are blurred; chestnutgriller and kokoreç seller are chatting again. Voice-over is heard at the end with an additional sentence.

Setting: This time, they are at a street around Taksim-Tunnel Square, at the other end of Taksim/ Beyoğlu in İstanbul; where the oldest underground metro linking Karaköy and Beyoğlu neighbourhood stands. The screen time seems in between 19:00-20:00pm.

Narrative: The ad lasts 53 seconds. A peaceful mood is dominant among the characters while they are cleaning their stuff. “İxir, It is read as it is written” slogan is added and introduced in the conversation of two characters.

Clothes: The stereotyped clothes exist as before but just with a different color of woof of chestnut griller.

Color: The surrounding is dark. Heavily use of light and red tomatoes adds brightness and color.

Camera: An establishing shot zooming on the eye level turns to a middle close shot of the two characters.

Editing: The dialogues are as counter cuts following each other. Closer cuts of blurred people passing around in front of the camera are given for a naturalistic scene.

Light: The gas-light is reflected on characters adding a soft tone. The street light stands as it is, and stronger lights are attached on the closed up shutters.

Sound and Music: An off-screen sound of car horn and a peddler yelling is heard.

Body Language:



**Figure 46.** Ixir TV Commercial 4 (March, 2000 ), Body Language - Samples  
Source:ATCW (Ali Taran Creative Workshop), Ixir - Video Recording

In figure 46; a, b, c; there are matching, coordinated body movements and speech as self-synchronic behavior. In a, “You give one bucks” word is supported with the index finger. In b “download” process is represented with the parallel movement of the hand again, and “Give it a rest” comment is accompanied in d, with hands up, meaning stopping or waiting. In d, the exaggerated, panicked facial expression of chestnut griller serve for humor appeal. There is a back-extension posture of power

of discovering a thing in e. In the final scene, “İskir, it is read as it is written” slogan is reflected in embellishing gestures and show off of Kokoreç seller.

Other Possible Meanings: The possible switch offs and other brand users are also considered, targeted. “Other subscription” refers to competitors intertextually.

### **Verbal /Conversational Analysis**

Dialogues: Computer in Turkish is a joint word of *bilgi* ‘information’ and *sayar* ‘counter’. The slip of the tongue leads to a letter change and *sayar* becomes *saray* ‘palace’. As a result, it turns into assonance where the two similar vowel sounds containing different consonants and meanings, serve as humor appeal. For “Use it as you get into trouble. Since you get into trouble for most of the time, you will use it most of the time and as you use it, you will see the difference”, the apostrophic usage points out the rhymed, pointed out proposition. “So What?”, “Look” are supportive speech words. Additional letters and forms, missing letters as local dialect indicators dominate the dialogues.

### 3.2.7. İxir TV Commercial 5



**CG** – Corn, it is so fresh, corn...

**KS** – Delicious Kokoreç! (to the people walking in the street)

**CG** – Hey kokoreç seller!

**KS** – Yes, go ahead.

**CG** – Sir, you look awesome in this *no smoking*.

**KS** – Well, you have to adapt yourself to the environment man, otherwise society rejects you, you also *looks* very fashionable.



**CG** – Well, I got dressed like that because you are dressed like that. Anyway, my point is  
0216-4584040

**KS** – What's that?

**CG** – This is the number with which you get subscribed to *İskir* by one call. 0216-4584040

**KS** – Hmmm, you said with-counter and guess what came to my mind: *İskir* has launched new counters. K100, K500, K1000. *Internet for* 100 hours, 500 hours, 1000 hours. Ha ha ha...



**CG** – And I said the same thing too...

**BV**- 24, 8-18, 23-7, K100, K500, K1000, Kids. 4584040. All from İxir.

**Figure 47.** İxir TV Commercial 5 (March, 2000), “İxir”

Source: ATCW (Ali Taran Creative Workshop), İxir - Video Recording

## **Visual/Audio Analysis**

Product: New packages are added. İxir and the packages as İxir 8-18, İxir 23-7, İxir K15, İxir 24, İxir Kids, K100, K500, K1000 are presented with a change in the phone number as (0216) 2584040.

Placement: March, 2000.

Characters: A new voice over is heard to alert the new products. Kokoreç seller and the chestnut griller- selling corn now- are in front of the big lighted hall. The crowds of men and women-mainly couples- aged in between 30-45, come out of the hall.

Setting: A deluxe building with a red rug representing royalty is Lütü Kırda Congress and Exhibition Hall, in which many congresses, exhibitions, meetings are organized. The screen time is probably around 22:00-22:30.

Narrative: The ad lasts for 1 minute, 5 seconds. A new phone number and new packages are introduced. The kokoreç seller begins to involve in the informing process.

Clothes: Tuxedos of two main characters wore up on white shirts, with their stereotypical vests and bibs; represent a surprising, humor appeal. The crowd, mainly couples are wearing formal clothes; where men wear ties, jackets and women wear night suits, shawl. All represent seriousness, intellectuality and high class tones. The caps are changed and jumpers are taken of as seasonal indexes.

Color: As it is night, the darkness is eliminated with the lightning, but attached colors of clothes like pink, orange, yellow, red; make the scene alive, and natural colors of food come out more shining in the light. “Black” as a noble color supports the theme and environment with long black coats, tuxedos and some of the lady’s dresses.

Camera: The camera tilts from the high shot vertically down to establish a setting, and zooms back until a mid-shot of two characters are attained.

Editing: Shot/counter shot of dialogues moving back and forth with less frequent moves, and a reaction shot of kokoreç seller is noted accordingly with the “counter” concept. The stock shots of crowd are used repeatedly for background.

Light: The setting is lighted with the gas-light present on the bench. There are lights Present in the actual location as street lights and spot lights of the hall; and as they merge with the air, they form a gloaming atmosphere. The light comes toward the characters strongly even though the lighting in the surrounding seems natural.

Sound/Music: The scene starts with the whetting sound of knives. The cutting and chopping sounds are heard predominantly. The announcer voice starts with the ad score.

Body Language:



**Figure 48.** İxir TV Commercial 5 (March, 2000), Body Language - Samples  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

In figure 48, a, the corn seller nudges to guide the conversation and make him listen more for the proposition point. In b, the gestures of eye-brow and mouth are exaggerated highlighting the proposition of change. In b and c, the matching speech-gesture samples are shown. An accompanying laugh comes after the friendly, sharing, joking touch in e, representing friendship, intimacy, which is common in both masculine and feminine culture in Turkey. In Figure d, “...otherwise society rejects you” comment is accompanied by hands as to give the feeling of “sending away”, “dismissing”. An ‘Arms Akimbo’, in other words ‘bent like a bow’ pose in f is illustrated with hands on the hips, and elbows bowed representing impatience, surprise, and displeasure.

Other Possible Meanings: As kokoreç seller tells “Well, you have to adapt yourself to the environment man, otherwise society rejects you”, he gives a message and image that he is aware that one has to adapt to changes, to society. In this sense tuxedos stand as a social-affiliation sign. Here the product forms a bridge and helps for adaptation. High culture, lifestyles, social class issues, popular culture are all reflected with symbols like clothing, settings, dialogues and the other people.


### **Verbal/Conversational Analysis**

Dialogues: In the tagline; “Internet for 100 *hours*, 500 *hours*, 1000 *hours*” there is assonance with repeated words at the end of each sentence. /K/ turns to /g/ as a local peculiarity, as a result of pronouncing from *nasal fossae*. The phone number is read as *kırk kırk* ‘forty forty’ and the letters of /k/ turn to /g/ as *gırk gırk* while reading. The new voice over, with a softer tone of voice than the previous one, spells exactly


like the characters to accompany the text in the ad and to recall the number. The plural joint is also used in in terms of praise. He says “*Sende Pek Şıksın-ız*” like “You looks smart” for praising and gibing; but the humor appeal comes from the singular-plural adjunct. *Smokin* ‘tuxedo’ and *No Smoking* are used as humorous tools of assonance with similar vowels like homophones.




### 3.2.8. İxir TV Commercial 6



CG – Yes sir, fresh corn  
 KS – Yes ma'am, delicious kokoreç  
 CG – Hey kokoreç seller!  
 KS – Yes, go ahead.  
 CG – Have you heard about NTVMSNBC?  
 KS – Heard what?  
 CG – NTVMSNBC  
 KS – What's that?  
 CG – You already know about NTV, right?  
 KS – Yes I do, television channel  
 CG – MS  
 KS – What did you say?



CG – Microsoft, the world's biggest software company  
 KS – Yeah, as everybody knows.  
 CG – NBC?  
 KS – Channel of *America*...  
 CG – Get all of them together, what do you have now?  
 KS – News portal  
 CG – Yes, how did you know that?  
 KS – Necessarily because I read newspaper regularly.



CG – Off, which newspaper did you say wrote about it?  
 KS – Financial Team  
 CG – What is Financial Team man?  
 KS – Financial Times...  
 CG – Stop that idle talk man... Do you say Financial Times wrote about it? If it did, I would see it...  
 KS – Then you did not see it...  
 BV- [www.NTVMSNBC.com](http://www.NTVMSNBC.com). The news portal of Turkey, from İxir.

**Figure 49.** İxir TV Commercial 6 (May, 2000), “NTVMSNBC”  
 Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

## **Visual/Audio Analysis**

Product: NTVMSNBC is a common product of NTV-Turkey's news channel; MSNBC-World's popular news channel and İxir-one of the leader companies of Internet in Turkey.

Placement: May, 2000.

Characters: There are pedestrians aged in between 20-50 on the coast walking, cycling, and jogging. Few people leave in a motor-yacht .The peddlers are having a dialogue.

Setting: A coast next to a marina with yachts lined up. The screen time is afternoon by the shadows length. This place is Fenerbahçe Marina in a luxury, elite district of İstanbul.

Narrative: The ad lasts in 1minutes, 11 seconds. The new news portal of İxir with the merger of NTV and MS, NBC is introduced. The kokoreç seller is the informing agent. The ad lasts longer as the concepts given are explained in details.

Clothes: The crowd passing background wear thin, Spring clothes, relaxed civil clothes like sweat suits, t-shirts, sweaters. The peddlers wear their stereotypic work clothes with a difference of sleeves. The kokoreç seller have flashy blue cap and attention grabbing dark pink sleeves as the dialogues are mainly focused around him this time.

Color: The background is naturally colored in blue and white with the sea and the yachts. The blue cap arouses interest flashing through other colors.

Camera: The camera with long and high shot, moves vertically from up to down slowly as an establishing shot to emphasize background, and zooms backwards in the

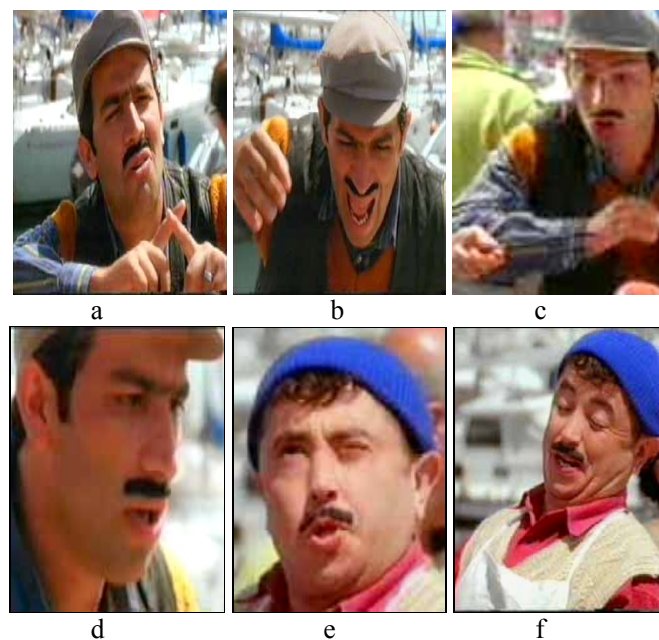
eye level for a mid shot of two characters. There are extreme close-ups of facial expressions.

Editing: Establishing a two shot of two characters, the cuts move back and forth through dialogues. Stock cuts, montage cuts of people are put in background as same people or different people are passing around. There are many speech related reaction shots

Light: A natural day light of sun coming backwards highlights the characters

Sound/Music: The scene starts with synchronous sound of a motor-yacht moving away, and characters yelling with stereotypic selling phrases. The synchronous sound of ticks of tins and sound effect of slitting car horn is heard. The use of silence is common.

Body Language:



**Figure 50.** İxir TV Commercial 6 (May, 2000), Body Language - Samples  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording


In figure 50, the “Arms akimbo” gesture and numerous touchy behaviors are seen. The matching, speech related accompanying gestures are in a, b, c for comments like “Get all of them together”, and ‘software’. The opened mouth and lower eye-brows accompanies the confusion and silence in d. The pared down eyes, with lowered eye-brows and puckering mouth in e is a gesture for brainstorming which is also commonly used in our culture. The back- extension posture in f implies power, and swagger manner.

Other Possible Meanings: The merge of worldwide companies, the access of foreign terms are global facts and indicators of globalization. The kokoreç seller with his correct English spellings is a humor appeal.


### **Verbal/Conversational Analysis**

Dialogues: “Financial Team” is spelled instead of “Financial Times” as a word play of assonance, alliteration where the consonants look like but are different in meaning. Added and subtracted letters are again local dialect indicators. *Hepsi* ‘All of it’ turns to *Hepici*; *Biliyorum* ‘I know’ , *biliyorsun* ‘You know’ rounds to *biliyon*, *biliyom* as indicators of rural, accent. Puffy tones are attached to words by the changed letters as representing central Anatolian or Eastern dialects. *Kanalı* ‘channel’ turns to *Ganalı*. *Gazete* ‘newspaper’ turns to *gazata*; *görmemişsin* ‘You haven’t seen’ is used as *gormemişsin*. Very culture specific words like *ablacım* ‘Miss, my sister’ or *abicim* ‘my brother’ are mainly used by salesperson in Turkey. “Milky corn, fresh corn” terminology is one of the stereotypical catch phrases of salespersons specific to corn. “Worlds biggest” is used as hyperbole.


### 3.2.9. İxir Tv Commercial 7



Clink clink clink... (sound of cutting and chopping)  
**KS** – Shall I scatter some thyme in it?  
**BA** – Yes some, my darling...  
**CG** – Mrs. Aphrodite?  
**BA** – Yes my darling?  
**CG** – Can I call you as Mrs. Aphrodite?  
**BA** – Of course you can, my darling...



**CG** – Aphrodite, why don't you build a site for yourself?



**BA** – Ha ha ha... Oh God! Do you think I am a contractor guys? Then I am an artist; I have no idea about that job... Moreover, I don't have that much money. My new record is in the market; did you get it? Do you like dancing? Besides, is there any more space in İstanbul to build a site? Is there any building plot? Ha ha ha ha... Ok, now for it!.

**Figure 51.** İxir TV Commercial 7 (September, 2000), “www.ixir.com”  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

## **Visual/ Audio Analysis**

Product: İxir.com, with a different logo (green).

Placement: September, 2000.

Characters: The crowd on the street walking, coming in and out of the center; kokoreç seller and chestnut griller selling corns and kokoreç, and Banu Alkan, the famous celebrity as herself- Aphrodite.

Setting: The characters are standing on a pedestrian towards an ornate building, center which the half of its name stands out of the frame. It is Mayadrom- a luxurious center of shopping, sports, and entertainment with a theatre stage, movie theatres and a gross market. It is placed in Etiler reflecting a high class, elite settlement. The screen time seems between 20:00-22:00 early at night.

Narrative: The ad lasts in 50 seconds. The ‘site’ concept is mentioned and Banu Alkan as a star, eye-catcher dominates the narrative.

Clothes: The peddlers wear the same clothes as in the previous ad. Banu Alkan have a black low-necked dress, a flashy white shawl with twinkles, where black represents feminine, starry status.

Color: The tones are dark around as it is night. Banu Alkan’s highlighted blonde hair is attention grabbing.

Camera: The scene starts with an initial eye level mid shot of peddlers in front and Banu Alkan in back. The shots are direct with close mid-shots of each keeping them as focus of attention and, mid-shots of three, including background. The commercial ends with a long shot accompanying the dialogue of Banu Alkan where peddlers are viewed from back and Banu Alkan in front.

Editing: The reaction cut of the kokoreç seller with an accompanying gesture can be noted. The logo “İxir.com” fades in and fades out before the ad ends. The screen fades to black as a sudden blackout in the final.

Light: A strong, intense light highlight Banu Alkan. The light subtly hues over the sellers but reflects starkly white on Banu Alkan.

Sound and Music: The stereotypic synchronous sound of cutting and chopping kokoreç initiates the scene. Tin tickles, car roars as other synchronous sounds add naturalness. No ad score is heard.

Body Language:



**Figure 52.** İxir TV Commercial 7 (September, 2000 ), Body Language - Samples  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

In figure 52, a, the head relaxed and moved backward with an open-mouth face communicates the pleased mood. In b, a very feminine gesture is presented as she grooms her hair as a self touch behavior .She is aware that she surprised the two male figures. As Berger argues, women are aware of being seen by a male spectator. She is offering her femininity with her posture (Med. An. Tech. 47). In c, the mouth is

opened in a shocked manner with low eye-brows, and the body is in a masculine general delivery posture with two hands adjoined, in front of a famous lady. Kokoreç seller, in d, confirms nodding his head slowly as acceptance, respect; as a masculine / feminine relatively submissive head nod. Turkish people have a strong ‘contact’ culture where one interacts closer to one another with touching or with eyes. In e and f, there is an interactive, matching synchronic behavior between the two because of sharing, thinking the same way, as both are surprised. This is accompanied by a postural congruence of turning to each other, exchanging similar expressions.

Other Possible Meanings: Fowles argues that celebrity endorser can penetrate commercial clutter on television and hold viewer attention for a few million seconds longer (Adv. And Pop. 126). Banu Alkan as a famous celebrity of Turkey takes place in today’s popular culture. She is a part of a widely familiar referent system. In 80’s with the films she acted, and magazines she posed as a “sex star”, “blonde bomb”; Banu Alkan was given the name *Aphrodite*; a mythic name given to the goddess of love and beauty. She is known by her low-cut dresses, receipts of beauty cures, soft voice tone, pert and loud laughs, sexy obscene song refrains. As Berger points out, “She turns herself into an object-and most particularly an object of vision: a sight”. Advertising has an incentive use of television and other media icons in their commercials as such icons and themes are so well known. Featuring Banu Alkan is a good strategy because people know her and enjoy *Aphrodite*. The advertisement activates myth of popular culture in a system that produced a star, and making fun of it. In case she acts or not; as a submissive, sexy dumb blonde stereotype, Banu Alkan is very popular that there are “Banu Alkan anecdotes” just like blonde jokes. McCracken points out that the celebrity , takes on meanings and then carry them from ad to ad, and that the celebrity is capable somehow of serving as a site in which

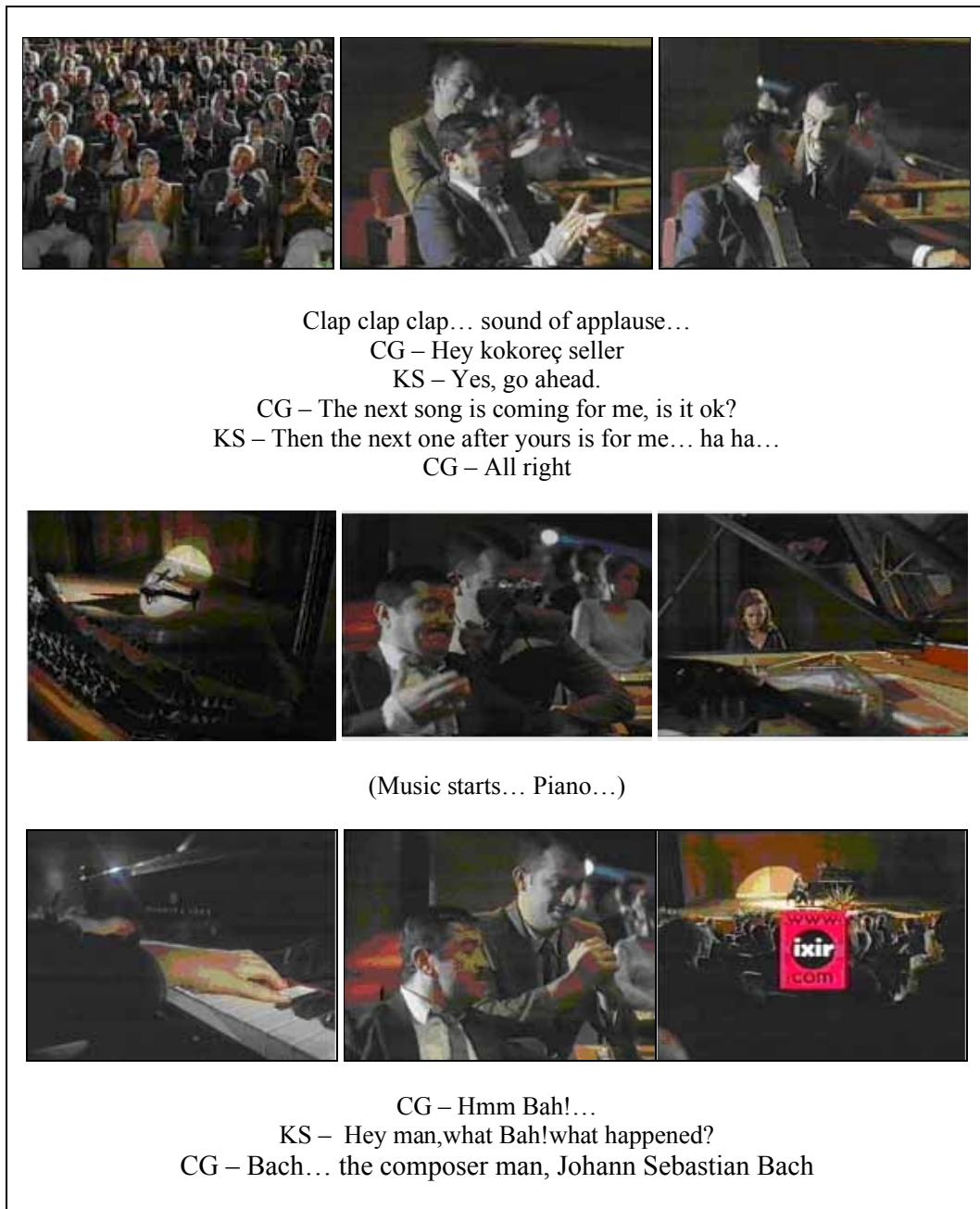


meanings cohere (310). He adds that, “celebrities’ effectiveness as endorsers stems from the cultural meanings with which they are endowed” (316). Sheer, uninformed, unaware or ignorant lady theme is attached to her not knowing about web sites. The ads target the “unaware” audiences including other pop stars, artists without internet sites as well. Banu Alkan adds irrelevant sentences during the dialogues and; “My new record is in the market; did you get it?” line intertextually includes announcement.

### **Verbal/Conversational Language**

Dialogues: Allusion of Banu Alkan to misunderstand the word is the point of humor. Mixing up “site”-the web term with “site”-housing estate, building complex is a play of homonyms as the two are spelled and pronounced alike but different in meaning. A feminine supportive speech of Banu Alkan like, “Darling”, “Of course my darling” shows her intimacy with people at all ranks. The kokoreç seller asks; “Shall I scatter some thyme in it?” with a softened tone of voice accompanied, identified with Banu Alkan. She interrupts the phrase structure of speech with laughter showing her friendly and happy. Irrelevant, unrelated sentences as verbal excess are added in her dialogue for humor appeals, and also represent a childish, recovering, feminine, pert manner accompanied with her handbag waggling from side to side. “Ok, now for it” is a catch phrase at the end.

### 3.2.10. İxir TV Commercial 8



**Figure 53.** İxir TV Commercial 8 (October, 2000), “Concert”  
Source: ATCW (Ali Taran Creative Workshop), İxir - Video Recording

## **Visual/Audio Analysis**

Product: İxir.com is presented institutionally with the same logo with the previous one with a different color as pink.

Placement: October, 2000.

Characters: The crowd as the audience in the concert hall as men and women, aged in between 30-60. Kokoreç seller and chestnut griller act as a part of the audience, and, Mehveş Emeç performs as the pianist.

Setting: A concert hall, Cemal Reşit Rey Concert Hall; the performing arts center which is used for exhibitions, receptions and programs that addresses different cultures and forms of music worldwide, and to publics. The scene time is probably at early night in between 20:00-22:00.

Narrative: The ad lasts for 45 seconds. The peddlers are in a classical music concert, where they have no conversation about the product.

Clothes: Mainly all the men including chestnut griller and kokoreç seller have formal clothes with ties and jackets. The women also wear smart clothes but rather plain. Mehveş Emeç wears a black, formal, plain suit.

Color: The tones are dark in general. Formal dresses are dark blue, brown and black. The flower standing on the scene is the coloring element.

Camera: The scene starts with a direct view of the audience in the hall. The surveying camera pans left to right from back to forth to settle the position of the main role characters. The bird-eye view technique is used where the griller and kokoreç seller look down to the stage to the pianist high above from the mezzanine-“balcony”- adding status to characters. This is used to establish a mood of power, control. The camera lens zooms into the pianist and the piano at the eye level from a

long shot to a close up where Mehveş Emeç is magnified. The piano and hands as eye catchers are zoomed further. The scene finishes with an extreme long shot of the audience and pianist drawing to an end.

Editing: Cross cuts and buffer shots are used in defining and bridging the audience, pianist and main role characters following each other. Matched cuts of the pianist and piano emphasizes the completing action of the pianist.

Light: There is backlighting that the source of the light is placed behind the subjects' silhouetting them. A spotlighting of the pianist and top-lighting of the audience exist. A natural environment of lightening is obtained in the concert hall.

Sound/Music: The applause of the audience initiating the scene; sound of the piano are synchronous sounds. The sound accompanies the cut scene which is from the stage to the balcony, with a lowering tone of music for grabbing attention to characters. The synchronous sound of the piano is heard and acts as the ad score at the end. Mehveş Emeç plays one of the Polynesians of F. Chopin.

Body Language:



**Figure 54.** İxir TV Commercial 8 (October, 2000), Body Language - Samples  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

In figure 54, a, the head shakes and the pleased pose of the audience is eye-catching representing participation and apprehending. The attached hands and arm gesture in b is an emotional gesture indicating appreciation, excitement and admiration. The bend down posture, and hand put on the border of the balcony barrier shows interest and childish excitement. In d, the head shakes of two characters accompany with musical score. The closed eyes and waving hand gesture of kokoreç seller means to take something to heart, but here it also adds an arabesque tone as it is a classical music concert, where people usually stand still. In e, the chestnut griller gives his friend a dig as a very common gesture of Turkish people.

Other Possible Meanings: Roland Marchand asserts how advertising involves tastes:

While advertising agents sometimes claimed to be speaking on behalf of the consumer and her thirst for stylish fashion and harmonious decoration, they opted just as often for the self-image of cultivated imposers of good taste from above. Just they had nurtured a vision of cultural uplift through classical music, so one faction of advertising leaders contemplated an uplift of popular tastes through product design and advertising art. The infusion of beauty into the product and its advertisements would educate the tastes of the newly “enfranchised” consumer masses. (130)

“Classical” is the representative name given for the “high” or “serious” European music to be distinguished from folk music and popular music. Classical music had become the icon of high culture, urbanity, sophistication and power in general sense as highly valued and esteemed by elite, intellectual people. Referring to Marchand once again, the advertisers here uses a vision of “a cultural uplift” through classical

music of “taste” through the product. Mehveş Emeş is a famous pianist , contributing to musical culture, as a proud of Turkey, also represents and adds value to the “contemporary women” concept, statue in Turkey. She adds a serious, contemporary tone to the ad. She actually plays F. Chopin where the chestnut griller refers as “Bach” forming an ironical, deep sight of the “acculturation” process. On the other hand, the dialogues like “The next song is coming for me, is it ok?”, “Then the next one after yours is for me...” are culture specific catch phrases as popular dialogues used between Turkish people for pop music generally. Here it turns to a humorous tool as the environment is more serious in tone. The binoculars are a part of a specific culture for high culture or formality.

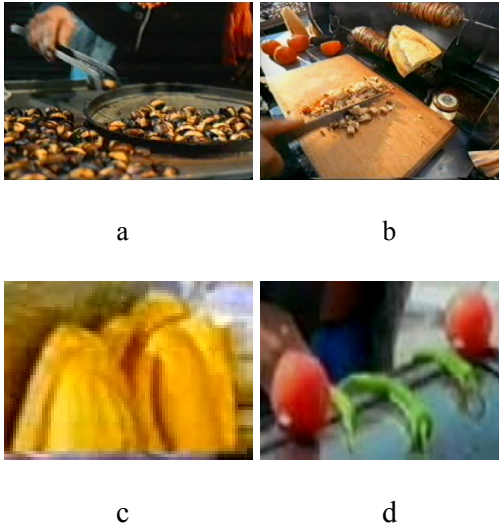
### **Verbal/ Conversational Analysis**

Dialogues: “Kokoreç sellerr!”, “Go ahead” dialogues as catch phrases of all the commercials are stereotypically used here too. There is the alternate spelling of two words which are; Bach-the composer- as the griller called out, and *Bak* ‘look’ as the friend tooks it as a result of dialect as /k/ turns to /h/. The word play; homophones creates humor where the two words are pronounced alike but different in meaning and spelling. The similar vowel sounds containing different consonants are repeated as assonance. Whispering dialogues are signs of respect, formal behaviour adding realistic tone to ad.

### 3.2.11 Other Possible Meanings

#### 3.2.11.1 Food Culture

Turkish Cuisine has a long standing history starting from Ottoman dynasty; grounding on Byzantine as well; until today. Turkish people are as of culture, very much interested and bound up in food in general. The scene of street peddlers selling food is an actual, popular subheading as a part of this culture. In figure 54, in a, b, c, d, the cut of chestnuts, kokoreç, bread, tomatoes are “edible signs” as local delicacies that appeal to the senses of smell and taste, referring to food culture intertextually. They serve as taste appeals to whet one's appetite. The food scenes contribute to visual richness and grab attention as we are a gourmand society. Peppers, boiled corn and chestnuts indicate seasonal signs as well.



**Figure 55.** İxir TV Commercials, food as edible sign and part of culture  
Source:ATCW (Ali Taran Creative Workshop), İxir - Video Recording

### 3.2.11.2 Language

Belonging to the Ural-Altaic group, the language of Turkic; the official language of Turkey is one of the most spoken and widespread languages considering the geographical campuses all around the world. Atatürk with valuable foresight led to an adopted usage of Latin alphabet with the current vowel system of Turkish, in the period of a modern society and contemporary culture, in accordance with the West. Eluding from the existing influence of Arabic and Persian wouldn't be completely possible considering the extracts from other languages blended in Turkish as well; when in addition the Western influence ahead is subsequently included. Today, in Turkey, the language is molded with cultural diversities, regional differences; minorities; popular lexicon; effect of media, globalization and popular culture; historic customs of former language and influences; visitors of Turkey as tourists or as of geographical location. Turkish includes varieties of dialects like İstanbul Turkish as the standard dialect; Greek-Cypriot; Cyprus, Edirne, Eastern dialect, Black Sea, Aegean, South Mediterranean, and Middle/Central Anatolian dialects. The dialects are naturally considered as richness of a language rather than distortion. On the other hand, with the effect of popular culture, globalization and media jargon; use of foreign terms, made-up names with letters like x, q, w and, *catathresis* 'improper use' of words, language is open the criticism by linguistic authorities.



### 3.2.11.3 Popular Culture

The image components in the text are signs of popular culture. The celebrities endorsed like Banu Alkan, Mehveş Emeç; settings all through the shootings like Mayadrom, Lütü Kırdar Congress Center, Beyoğlu, Kuruçeşme Park, Haliç Bridge (etc.); clothes of casts; speech and language used; lifestyles like going to shopping malls, concerts, jogging, fishing; characters from different social classes, ethnics; representations of local and international food, and the product used are all symbol domains in the commercial as indexes of popular culture. The second dimension is the commercials creating popular culture of their own as a genre being referred in daily lexicon, media and online by people and authorities. One other element is “humor”--a persuasive tool in advertising, is a very welcomed subject in Turkish culture. Facial expressions, language, paradoxical situations are commonly used in İxir commercials that is exactly it is in our daily lives in Turkey. Comedy, stand up comedians, are requisite and inherent in Turkish popular culture.

Myers mentions the two main characteristics of popular culture. The first is the “quest for novelty” which is defined as the desire for something new or the latest, thinking it is better. The keyword at this point is “new” as in “new fashion”, “new PC.” The second is the “quest for instant gratification” meaning a way of wanting everything like Internet, credit cars, (etc.). Actually, the scenario in Turkey, in terms of popular culture fits in Myers prepositions.

#### **3.2.11.4 Propaganda**

The effective use of mass media for “propaganda for social objectives” is remarkably mentioned by Lazarsfeld and Merton (469) Intended or unintended; İxir TV commercials serve for the sake of improving the addressee’s knowledge of the world, and serve as publicity, so in this sense it becomes a ‘public benefiting advertisement’ as well. İxir TV commercials can be seen as a source to refer to ideas about society and culture as it contains and conveys progressive messages. William Bernbach in “Is there Any Hope” supports that, “Advertising is not a right, it’s a privilege. Our first responsibility is not the product but to the public” (qtd. in Howard XV).

#### **3.2.11.5 Social Tableau**

Roland Marchand’s concept of ‘social tableau’ or ‘living pictures’ for advertisements would be adapted to İxir commercials depicting a slice-of-life setting as reflections of the Turkish society. Do the İxir ads serve as a social tableau of Turkey? How do the tableau in the ad fit or relate to the real tableau in Turkey? Jib Fowles mentioned the mutual relation between advertising and society depicted in advertisements that is based on social order which is re-created as ideals in advertisements (Adv. and Pop.159-160). The answers, many indicators and facts can be found in these commercials.

Social conditions, new inventions and innovations, cultural values are the reasons for societal change. The sociologists group the reasons for societal change into two as inner sources and outer sources; and the innovations, inventions as inner sources are the main point of concern here. Information age, technology, Internet are sources for societal change. The concept of Internet developed much faster in time than other inventions, opening the way for changes, and in this sense the congruity process would also gain speed. As soon as Internet concept came out and spread, Turkey adapted itself to this development just like other European countries. The economy and the market fell in step with this innovation leading to new formations and many internet service provider companies attempted in the sector. İxir, being one of these companies, besides achieving high market share and success as a product; also stayed in the agenda by letting the public notice and remember its successful TV commercials. So how Internet or İxir as an ISP would be represented in a commercial in Turkey? Products besides being themselves are loaded with values attached by society or culture and, advertisers at this point have the chance to attach their choice of values for the product relatively. They reflect these values by settings, characters and lifestyles. The good and the bad is valued and reflected by them through advertisements. Lull argues that, it is not just the product or services that advertisers sell but social activity and values of multilayered, integrated, ideational systems, interdependent images of products and benefiting idealized consumers (10). Concepts like acceptance, approval, compensating lack, solution of a problem, and socialization are launched by advertising in a way that these feelings or events will be involved in one's life, as long as one owns the product. İxir in a way is presented as the key; to be socialized, to be up-to date, to be accepted, in accordance with society. There is a message given to the society that İxir and İxir ad is serving to

compensate the deficiencies in a person's life. The İxir user is reflected as well-informed, socialized, globalized and urbanized. Dyer also mentions the disguising and compensating trial of mass culture and advertising for deficiencies in a person's life (81). The İxir advertisement reminds the transformation, the need for realization and helps it by showing a representative tableau. İxir with its unique selling proposition of "pay as you use", "Internet for 1\$" and with lowered costs, alternatives offered, serves to the overall system in a way. Moreover, İxir offers Internet access without the need for credit cards and this proposition is mentioned in one of the advertisements, and when we look at the tableau in Turkey, it is a correct recognition. The statistics of credit card ownership in Turkey show that, from 1996 to 2000, in 4 years, the number of 15 % increased to 28 %; in other words; two times more. But on the other hand, only 35 % of the population has credit cards and the rest still haven't got one.

Real society and its contradictions are also passed over by advertising besides the objective processes of production and of the market, as Baudrillard argues (178). The story in all of the İxir ads is based on the main role characters of kokoreç seller and chestnut griller, and humor appeal as a basic strategy is very much dependent on the two characters. A kind of 'black humor' arises from the contradiction which is mainly between the user profile and the product; between the characters and dialogues; between the characters, places and lifestyles. The economic crisis, unequal income distribution, class conflicts, poverty are some of the issues that are always on the agenda of Turkey. The kokoreç seller and chestnut griller are peddlers who are classified in the group of unskilled and unregistered labor because of their work status. And the dialogues between them are usually expected to be about the struggle

to make a living or cost of living index but not the cost of Internet and computers. On the other hand, the head of the İstanbul Chamber of Commerce explains that there are at least 500 thousand peddlers in İstanbul. The daily operation capacity of street hawkers makes 10-20 trillions and that is over 3.6 quadrillion in a year according to the given numbers. İxir advertisements are known by almost every peddler and many of them even attached the posters of the main characters to their work car. The sellers mentioned that the kokoreç and chestnut sales are increased after the ads are broadcasted. It should be added that, as a matter of fact, the kokoreç sellers or chestnut men are not that much interested in Internet and the ones who are interested were using Internet cafes. In the year of 2000, a primary school graduate peddler who calls himself “Millennium seller of sesame rings” became a news source that he was receiving sesame ring orders by e-mail. In Istanbul, there are also taxi drivers who have business cards with an e-mail attached to call them by e-mail for the other day in a specific time and place. Exceptional or not, these are anecdotes happening in Turkey. The peddlers are like mythic symbols mainly identified with İstanbul. In many tourist guides, in many memories told of İstanbul; one can see narrations like “...vendors in Turkey are the most outgoing hawkers and hard sellers”, “It is an ancient and modern city of palaces and street hawkers.”, “the real excitement of Turkish shopping is to be surrounded by the hustle and bustle and shouts and cries of the hawkers, merchants and traveling salesman who seem to occupy every corner.”

### 3.2.11.5 Globalization-Glocalization

Under the umbrella term of globalization, Arjun Appadurai specifies five factors forming the dynamics of contemporary cultural diversity. He calls these dimensions “scapes”. The dimensions of global culture are ethnoscares, technoscares, finanscares, mediascares, and ideoscares. Ethnoscape denotes the flow of people from one part of the world to another like tourists, immigrants, refugees, exiles, guest workers and so on. Technoscares describes the transporting of industrial technology across national borders. For example; India, China, Russia, and Japan export technology to Libya to construct a steel complex. Finanscape refers to patterns of global money transfer. Foreign investments channeled through the World Bank for energy and transportation development projects. Added to these disjunctive factors are mediascape and ideoscape. Mediascape refers to mechanical and electronic mass media hardware and the images they produce. Ideoscape specifically refers to political aspects and represent partisan positions in struggles over power and allocation of resources in a political state. (Appadurai 35-38 ). All the scapes in this tableau represent a blended culture fitting into today’s description of “human” and “culture” where it is reflected in Ixir commercials as well as a society in escapes or scapes, time will heal. Lull refers to globalization as it :

is best considered a complex set of interacting and often countervailing human, material, and symbolic flows that lead to diverse, heterogeneous cultural positioning and practices which persistently and variously modify established vectors of social, political, and cultural power” (150)

The national culture already has “inner-diverse” values within the system. Now that technology, education and world view improved, or the “outher” cultural diversity is implementing with globalization that in other words it starts to change the point of “otherness” in a positive manner. In this sense, Lull mentions important concepts of “Deterritorialization--the formation of new cultural territories” and “Reterritorialization” firstly, meaning “the foundations of cultural territory--like ways of life, artifacts, symbols, and contexts being open to new interpretations and understandings.” Secondly, as he adds, “it implies that culture is constantly reconstituted through social interaction, sometimes by creative uses of personal communications technology and the mass media” (150-159).

Computers and communication technologies are the two main mediums carrying global culture. By the improving communication techniques today, every kind of information can quickly reach to very high number of masses making the world smaller in sense, and the closeness of values of world people gains momentum with globalization. 19 imply how globalization would be represented by instruments like advertising. “The globalization of culture is not the same as its homogenization, but globalization involves the use of a variety of instruments of homogenization (armaments, advertising techniques, language hegemonies, clothing styles and the like), which are absorbed into local political and cultural economies, only to be repatriated as heterogeneous dialogues of national sovereignty, free enterprise, fundamentalism, (etc.) The information age has contributed to globalization of values like culture, identity and production. The internet tool is a tool serving for this, providing a limitless, boundless time and space. The Chinese take-away, Internet, NTVMSNBC as global networks represent the global and acceptance of worldwide

values in the native land. As Featherstone argues “It may well be better to consider a global culture in the first sense to be a form, a space or field, made possible through improved means of communication in which different cultures meet and clash” (6). McKee referred to Brunt and Enninger (1985) about the two different forms of cultural communication. One is the “international-between nations” and the other is the “intranational-within nations” (14).

Roland Robertson’s concept of “glocalization”, “Think global, act local” logic is very much reflected in İxir ads. İxir symbolizes the global and the ad itself presenting local values, places and characters; reflect localization. Featherstone explains the “sense of belonging, the common sediment experiences and cultural forms, which are associated with a place, is crucial to the concept of a local culture” (92). He gives further detail about the root of ‘local’ concept that it is about the closeness and length of social and kinship ties among the residents (103).

### **3.2.11.7 Urbanization**

Derived from the characters and settings, urbanization is another hidden fact represented in İxir commercials. Bibeau argues that, the symbol individual of the global era is the immigrant (34). The migrant is the one who is on the line between the memories about his roots and the necessity to forget them; between the host culture and the culture, history he left behind once he was a part. The kokoreç seller and chestnut griller when classified as internal immigrants are in line between the



culture they come from and the culture they are in now and İxir provides the necessary power and choice for them.

2000 census show that population of Turkey reached to 68 billion in total with approximately 44 billion living in urban areas and 24 billion in rural areas. State Statistics Institute and State Planning Organization gives the data that urban population growth rate is 32.6 between the years of 1990-2000 in Turkey<sup>15</sup> and it is comparatively very low in high income economies, in many OECD countries. The statistics showed that there is a high rate of growth in urban areas. Population masses migrate from rural areas changing their order and social structure, and try to find an identity, a place in the new economic and social order in the process of urbanization. Emre Kongar,<sup>16</sup> mentions to this point in his work about “Recent Socio-Cultural Changes in Turkey” that the population moving into the urban areas leaving the rural values behind; without having time to absorb urban or industrial values, change social status from ‘villagers’ to ‘looters’ without any values. The absorption of urban or industrial values take time and if one resists to acquire them then he becomes a member of a sub-group; a specific group that continues to live with existing accumulations and values obtained until now who will probably be excluded because of not being “urbane”. İxir gives the cue and make life easier in gaining status and adaptation to environment by saving you from being a “looter” by attaching values of knowing Internet. In a survey, 152 people are asked what the most effective factor is in the spread of urban culture, and 32% voted for Internet, 22% for books, 34% for newspapers and 11% for magazines.

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<sup>15</sup> Population and Development Indicators. *Population and Demography, Turkey*. <http://nkg.die.gov.tr/goster.asp?aile=1>

<sup>16</sup> Kongar, Emre. “Recent Socio-Cultural Changes in Turkey”. *Emre Kongar's Official WebSite*. November, 1996. 22.05.2006

Consequently Marchand points out the solution of advertising for emotional adaptation to urban life as it offers psychic compensations to ease adaptation to new complexities of life on a larger scale. He says that “ acculturation” to the rhythms of urban life is provided; costs of moving away from nature to the tensions and temptations of modern life is avoided by the use of the product (337).

Paul Virillio in *Open Sky* (1997) talks about the two camps of the society of tomorrow as “haves” that live the real time of the global city and “have nots” that survive in the margins of the real space of local cities who lives even more abandoned than the life in suburban wastelands of the third world. He talks about a virtual “world city” involved in the coming century metropolization; with a center in nowhere and circumference everywhere”. Ixir commercials at this point, try to reach to “have nots” mostly with alternatives presented and gives them a chance, a choice as a social duty.

#### **3.2.11.8 Education, Progress**

Again driven from the commercials and characters, if the advertisements are perceived as a constructive, guiding medium, it can be seen that it draws attention to facts about today and the future also in a way. At that point, ad acts like a bridge and even it can be said that it takes over the duty of propaganda. Eco suggests that socially associated meanings can be made from a text and such meanings may even directly be revolutionary.() “The message set out from the source and arrive in distinct sociological situations, where different codes operate. For a Milenese bank

clerk a TV ad for a refrigerator represents a stimulus to buy, but for an unemployed peasant in Calabria the same image means the confirmation of a world of prosperity that does not belong to him and that he must conquer. That's why I believe that TV advertising in depressed countries functions as a revolutionary message"(Eco ) Eco adds that, in the tableaux, where the central social and cultural dilemma of the age are graphically reflected; situations in which the products are related to social needs can be discovered. What are the needs in Turkey in this sense? How they are represented by characters? As a solution, The director of the American Consumer Federation unit, mention that, there is not a cure or miracle to quench the "difference of seizing knowledge" between the PC owners and the ones who is not; but by the new networks set up and by spreading" computer literacy"; the mouldness arising from poverty, the scene of abstraction of rural areas from the modern world, and the social rottenness in metropolitan cities will be removed day by day. He tells that roughnesses might come out but, not to come to an impasse, solutions with the contribution of the new technology would be produced. In İxir advertisements the computer literacy is achieved in a way and it is a fact that it is Internet that makes the computer easier, user friendly and act as a force to learn. At this point, İxir commercials serve as a social leveler, equalizing people, passing over economic and cultural barriers and compensate intellectual disparities by providing internet access in equal and attainable conditions.

Guiding the problems and solutions, Roland Marchand mentions the civilizing influence and redemptive function of advertising as it serves to raise the cultural and intellectual standards of the consumers besides improving the economic well-being. (87) As an important point, Stefik claims that in a period of change between the old

and the new, between what the society is and what it is becoming; society and technology co-evolve and create a new order. (4) The inequality of information and industrialization disappear with new technologies like “İxir” by giving ownership, by comprising a wider target market to make use of technology with product.

The state presidents, politicians, scientists and sociologists, about the information age, progress, development and future; usually mention the importance to reach not just to masses with necessary means ; but rather the majority who haven’t got the chance, means or unaware. They need guidance, education and finally ensure their participation to urban scope. The “majority” here is usually peasants, low- educated people or immigrants who came from villages and settled in cities. Yet Ecevit, the prime minister of Turkey then, refers to the ideas of columnists and some intellectual armchair critic’s ideas about the “impossibility” of the presence of “urban village” in this era of knowledge, progress and Internet. Ecevit stresses the “urban village” they have built in Mesudiye village in one year with the internet access in the school.

#### **3.2.11.9 Class-Lifestyles**

Gans refers to the sociologists of culture today mentioning the changes in cultural choice, class and people’s characteristics (10). Sociologists, as he explains, come up with terms like “convergence”, “divergence” and “afore-mentioned omnivorousness”. By convergence they talk about the cultural choices becoming more similar that “lower-middle taste publics” are “going to museum exhibitions or independent ‘art films’” like upper-middle taste publics. Or, the ones who perceived “physical comedy” as a part of “low culture” are now watching sitcoms. At the same

time, the cultural environment is diverging as well with the concepts like “age, gender, race” forming “subdivisions” or niche culture of people. (11). As a third choice or culture, the sociologists describe the “omnivores” representing the people who is young, have time, money, education and free to choose among tastes, genres as Gans stresses (11). After all Gans also remind that “Content choice is affected by selective perception, so that people often choose content that agrees with their own values and interpret conflicting content so as to support these values.” İxir commercials in terms of class, lifestyles, culture represent all the three choices both questioning, and playing around. Popular culture in this sense involves all these layers blended within and serving as a solution of “commonality”, a shared, common, classless denominator. Turkey, in this sense is still in a process of transition in searching identities. A ready made culture itself is not an enough solution. In the year of 2000, this is still reflected in the commercials as well.

In many Turkish films, the excluded villagers’ urban adventures are taken up as the topic. Exemption, leaving outside the villagers, low-educated people; treating them “other”; their adaptation problems is a familiar tableau in films and in real life in Turkey. Taking these people as the main subject in an advertisement can be considered risky, unusual but in terms of including them to the target market, awakening the society, giving information, giving the chance is not just a gain to the company or the product but a gain to whole society and this group of people. Truly, it is not just the scenario in Turkey, even in USA, the homeland of Internet, many efforts are put on to spread Internet to everybody, to every citizen of the country. The Vice President Al Gore of USA, mentions this:

My message to you is simple: today, on the eve of a new century and a new millennium, we have an unprecedented opportunity to use these powerful new forces of technology to advance our oldest and most cherished values. We have the chance to extend knowledge and prosperity to our most isolated inner cities, to the barrios, favelas, the colonias and our most remote rural villages; to bring 21st century learning and communication to places that don't even have phone services today, to share specialized medical technology where there are barely enough family doctors today.<sup>17</sup>

In addition, Ziya Gökalp offers solutions to remove gaps between intellectual culture and public culture. As he said, for leading civilization to public, drift toward public is needed and there must be a fusion between civilization and domestic culture not to let to a cultural lag. İxir ads by generating publicity succeed in the drift toward the public, showing a solution to prevent a cultural lag. The major source of differentiation between taste cultures and publics is socio-economic level or class and İxir ads by representing minorities too, eliminate this source of differentiation Raymond Williams explains how this is possible with advertising:

Fantasy seems to be validated at a personal level only at the cost of preserving the general unreality which it obscures: the real failures of society...if the meanings and values generally operative in society gives no answers to, no means of negotiating, problems of death, loneliness, frustration, the need for identity and respect, then the magical

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<sup>17</sup> "Dijital declaration of Interdependence." Remarks by Vice President Al Gore. 15th International ITU Conference. October 12, 1998. Minneapolis, Minnesota. 12.03.2006  
<http://www.greenstar.org/why.htm#anchor4055937>

system(advertising) must come and , mixing its charms and expedients with reality in easily available forms , bind the weakness to the condition which created it. (191)

About this title, David Porter claims that Internet promotes uniformity more than diversity and homogeneity more than heterogeneity (62). Ferhan Şensoy is performing a play about Internet illiteracy. In an interview he adds:

Everybody is worried just like me! Alas! What if we don't learn this? People are aware that this is a kind of illiteracy and if you don't know this, don't think about your future to no effect. The next generation really cares about this... I visited internet cafes for my play ward by ward, place by place and there were people from every kind of culture and class. Even there are internet cafes where the lumpen proletarian visits. They play backgammon or billiards but in any way he uses it, plays...He understood that his existence would not be possible without it.”<sup>18</sup>

Pitroda adds that, the information technology, high technology; being a social leveler and democratizing tool; can equalize human beings, devastate cultural barriers, pass over the economic inequalities and compensate for intellectual disparities (66).It can be said that, according to these definitions or ideas of ‘internet’ as a product with the characteristics of uniformity, homogeneity; as a democratic medium and advertising as another medium bringing everyone under the code of status then, İxir advertisements reflect all these characteristics in its scenario.

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<sup>18</sup> An interview with Ferhan Şensoy about his new play [www.dijital.comedy.com](http://www.dijital.comedy.com) in Hürriyet-Youth [http://arsiv.hurriyetim.com.tr/genc/haber/2001/02/05/gosteri\\_1\\_dijital.asp](http://arsiv.hurriyetim.com.tr/genc/haber/2001/02/05/gosteri_1_dijital.asp)

As another important subject, a culture lag by definition would take place when the technological change occurs before the cultural norms and values to govern are not introduced. Íxir ads remind that the basic cultural norms and values would also adapt to the technological change to prevent cultural lag or if not, according to ads, Íxir would help to adopt the society to the technology with possible alternatives to everybody. A possible occurrence otherwise is alienation; defined as “the social structural social processual forces that accentuate and create the false separation of individual and society” or not promoting the dialectical interrelation of individual and society.<sup>19</sup> The alienation occurred by the poverty, absence, illiteracy, class conflict is all passed over by Íxir ads and the solution is presented to cure all the problems.

Canadian anthropologist Grant McCracken suggests what advertisers do at this point. He implies that the meaning is displaced and material goods are asserted as needs by advertisers. The products are marketed by capturing or recapturing emotional conditions, social circumstances and lifestyles which are displayed and made distant purposefully. He describes the promotion of consumer goods as “purchases that can give the consumer access to displaced ideals” and the good becomes an objective correlative of displaced meaning. In Íxir commercials; lifestyles, social circumstances, capturing emotional and social satisfactions are in a way attached to the product by the settings that; as long as one use this product; by accessing to the Internet; there will be a possibility of change, attaining, reaching to ideals, lifestyles.

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<sup>19</sup> “Alienation”

<http://www.iversonsoftware.com/sociology/alienation.htm>



The following example can be given from the İxir ads at this point. Classical music is separated from the popular folk music and defined as a serious and high valued, high class type of music naming classical. In the İxir ads, it might have been expected that these two characters would listen to “Arabesk”, which is a synthesis of Turkish classical music, rural folk, pop and belly-dancing music with oriental touches, emotion and sentiment. This genre of music is usually identified with the low culture, labor/public culture and is defined as a part of urban-rural culture and listened as a cure for pain, suffering, sharing the sorrow.

As a result, alternatively, İxir ads raise significant and broad social issues by showing a different scenario in Turkey. Almost all the wishes, proposals, tabloids mentioned by the politicians, by prime ministers, by scientists, by sociologists are presented in İxir advertisements, in the message, in the product and in the ad scenario whether consciously or unconsciously. Of course, it is not possible to sort out all the facts or tableau of Turkey in this sense, but driving out many results or indicators from a fifty second commercial on average is enough for the sake of advertising and society. As Norman Douglas told, “You can tell the ideals of nation by its advertisements”.<sup>20</sup>

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<sup>20</sup> Media Know All. Advertising.  
<http://www.mediaknowall.com/Advertising/advertisingintro.html>

### **3.3 Íxir TV Commercials and Media**

#### **3.3.1. TV Commercials in Media, Impact on Media and Audiences**

Micheal Schudson in *The New Validation of Popular Culture* emphasizes a point which can not be disregarded in the scope of this thesis as well. “The fact that an anthropologist or literary critic can read an evening meal or a fast food advertisement or the names of the athletic teams or the design of Disneyland as a commentary or metacommentary on culture does not mean that participant natives also read the texts that way.” “The readings of meals or ads may be only academic etudes if these objects are not privileged as signs by the general community” (Schudson 490-91). For a book, a movie or a work to become a cult object, it must be displaced, discomposed, discussed or broken down to parts to be retained, abstracted from its “original relationship with the whole” as Eco points (qtd. in Edgar and Sedgewick 50).

In this part of the thesis, the data given serves as a source; as an eye of; understanding and perception of community or different audiences. “Advertising plays an integral part in the system of objects, not merely because it relates to consumption but also because it itself becomes an object to be consumed” (Baudrillard 164). As the content get rich, pleasurable, attention grabbing and popular, the advertisement itself becomes the main point of concern and sometimes

consumed even much more than the product. Besides becoming a part of the daily lexicon, jokes or discussions, there are many TV programs, web pages and forums, articles, cartoons in which the TV advertisements are consumed as subjects or as references. As an introduction, some of the most popular and known platforms in which the ad culture is formed and consumed in Turkey in the year of 2000 could be given as examples. Backstage of advertisements, characters, foreign commercials, classics, unforgettables, campaigns, awards are discussed and viewed in the program of “Now Over to Commercials” on the channel of CNN Türk. Every Sunday the comments of Professor Dr. Ali Atıf from Anatolian University of Communication Department with the title “The Notebook of Atıf Hodja” can be read. He discusses the newest ads and, interviews with people in the newspaper of Hürriyet. The latest news from the advertising sector, successful campaigns, back stage players, producers, post production companies, photographers, stylists, ad jingles are introduced in “Packshot” on TV8. Gülse Bırsel, a journalist introduces the funniest, interesting, peaked ads with humorous stories with a program titled “G.A.G” in the channel of ATV. Also there are various number of web sites discussing, referring and showing advertisements like *adkritik*, *reklamtv*, *reclamlar*, *farketing.com*, *jiklet*, (etc.). In addition, it is possible to listen to conversations, or watch programs, or read articles, cartoons, (etc.) on newspapers, magazines; on internet or by word of mouth, where the content of the ads, commercials are interpreted or used. This form of borrowed texts can be called as “secondary texts” or “vertically intertextual texts”, “tertiary texts” in Fiske’s terms, where the primary text is exchanged, borrowed between genres.

Jenkins refer to Micheal De Carteau's words that "Every reading modifies its object. The reader neither takes the position of the author nor an author's position. He invents in the text something different from what they intended. He detaches them from their origin. He combines their fragments and creates something unknown". The text turns into "something more" and "not something less" as Jenkins adds (qtd. in Edgar and Sedgewick 52).

So, the questions of how the primary text is activated in other platforms, in different ways; how the cultural texts or practices are consumed or interpreted, can be answered with the case of Íxir commercials as they became very popular and as they were very rich in content.

### 3.3.2 İxir TV Commercials, Demos from Media

There are important numbers of “frames” in which İxir commercial texts are consumed. The anecdote below was first published in the newspaper by a very popular columnist as two parts.<sup>21</sup> In the first part, kokoreç seller, chestnut griller and Banu Alkan are having a dialogue. In the second part Deniz Baykal--the president of the Republican Public Party (CHP) comes next to the sellers. To note, “İxir” as the heading here turns to İxir when a *t* is replaced in between the letters, and it looks like an oath meaning “fuck”. When an *s* is put in front of *s-afrodite* it forms a new word formation meaning “naïve”. To note, the abbreviations in the dialogue are as follows: CG for Chestnut griller; BA for Banu Alkan; KS for Kokoreç Seller and DB for Deniz Baykal.

#### “İxir” (First part)

Banu Alkan comes toward kokoreç seller and chestnut griller. When the two recognizes her, it is too late, they are caught.

KS: Chestnut grillerrr!

CG: Yess, What?

KS: Men, we are out! Safrodit Banu is coming!

BA: Ha ha ha...It is me again. My cassette is in the market have you bought it? Do you like dancing? Hey why are you stabbing yourself? You are doing hara-kiri since I know you, Hey why are you killing yourself? Is there any empty cemetery in İstanbul to burry you? Also, what is your blood group? Have you seen any kangaroos ever? Heyy who will cook the kokoreç for me now...Are you alive? Hahaaa...Now for it!

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21 Uluç, Hıncal. “Rule is Rule Everywhere to Everyone” Hıncal’s Place. Trans. Bahar Seçmeer *Sabah*. 08.10.2000 <<http://arsiv.sabah.com.tr/2000/10/08/y08.html>>

**“İxir” (Second Part)**

Now, Deniz Baykal comes next to kokoreç seller and chestnut griller.

CG: Can I call you as cliquer?

DB: Of Course you can my darling.

CG: Cliquerrr...Why don't you build a party of your own and leave CHP?

DB: Ha ha ha... Do you think I am Erbakan that I build parties at any time? Moreover, I don't have that much of delegate. Besides is there a political base in Ankara? I have been the president of CHP, did you vote? Have you heard that I have changed a lot? Do you like cliquering? Why don't you leave each other? Why are you always together? You would work better when you are apart. Kokoreççiii, do you know what chestnut griller has told about you? Let me say it in your ear!...

KS: You don't say so! Coward!

CG: Hey, why are you hitting!

KS: Mr.Deniz is right; I will work apart from now on

DB: Haaa Now for it...

The next case is a news title.<sup>22</sup> Levent Kırca is a famous theatre actor, comedian and TV programmer.

**The kokoreç seller has arrived...Where is the chestnut griller?**

Levent Kırca had a chat with the kokoreç seller about “İskir” after the gala of his new play “Take One, and Hit the Other One with it”. After watching the İxir commercial, he longed for kokoreç, he asked for his kokoreç seller friend to come. He came and opened his workbench in front of the theatre for an hour. Kırca tells and cracks; “I am not an addict of Kokoreç but you know İxir ads! Late at night I recalled the ads again, I called my friend and he surprised me, but he didn't bring the chestnut griller with him”.

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<sup>22</sup> Çakmak, Yaşar. “The kokoreç seller has come, Where is the chestnut griller?” Life. *Milliyet* 04.04.2000 <<http://www.milliyet.com.tr/2000/04/04/yasam/yas12a.html>>

Another leading columnist borrows from İxir commercials.<sup>23</sup> He starts with a heading as “I do either have a goldcard but...” and explains “I would like to dedicate this script to ones without a ‘Goldcard’. And I promise myself not to discriminate citizens as kokoreç seller or chestnut griller...If you wonder why, have a seat and read. This kokoreç seller and his fellow will make me psychopathic sooner or later!”. Then in another subhead “A Story of a Bank” he continues. “The internet chat of chestnut griller and kokoreç seller seemed not persuasive to me until I heard an event happened in İstanbul in a bank’s branch.” Then he adds that there is a peddler in front of the bank selling meatballs and the personnel of the bank often orders him during the lunch break. One day, he sends the orders a little late and the bank personnel turned them back being angry at him. The other day, the meatball seller withdraws his billions of money from the account in that bank, (etc.)

As Angela Mcrobbie mentions the “invasive impact of these new technologies, because they now occupy a place within these institutions, provides a basis for the production of new meanings, new cultural expressions.”(19) There are remix versions of songs displayed in some play list files on the internet sites. Surprisingly, one of them happened to be the part of İxir commercial, where Banu Alkan and Chestnut griller talk to each other. It appears with the title, “ Banu Alkan and chestnut griller-Afrodite” remix.<sup>24</sup>

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<sup>23</sup> Duman, Selahattin. “Either I have a Goldcard but...” *Sabah* 28.04.2000  
<<http://arsiv.sabah.com.tr/2000/04/28/y14.html>>

<sup>24</sup> "Banu Alkan & Kestaneci" Afrodite Remix <[www.heyecan.com](http://www.heyecan.com)>

The below dialogue is extracted from a fake interview with Banu Alkan in an internet site about computers.<sup>25</sup>

**Here is the internet site of Banu Alkan!**

I: Dear Banu Alkan, what do you think about the future of the web sites?

OH, You too! I think it is in fashion to ask this question to me...You know , they ask me this question in the commercails too. Of course I am an internet user as Banu Alkan but I haven't got enough information. But I can say that as a surfer I am happy about my 56K external modem. We should take America as a model about hosting because the users in Turkey are complaining about the failure of http connection and insufficient servers while downloading.

I: What do you think about the new-age processing-developing platforms?

Yea, ASP, which is Active Server Pages in other words, is a platform. Of course there are others like PHP, Apache, MySQL...WE should get to know the server side scripting technology as soon as possible...Another advantage of ASP is that, nobody can copy the codes you used. I advice ASP to all PC developers.

I: Banu, are you aware that you suprized us?

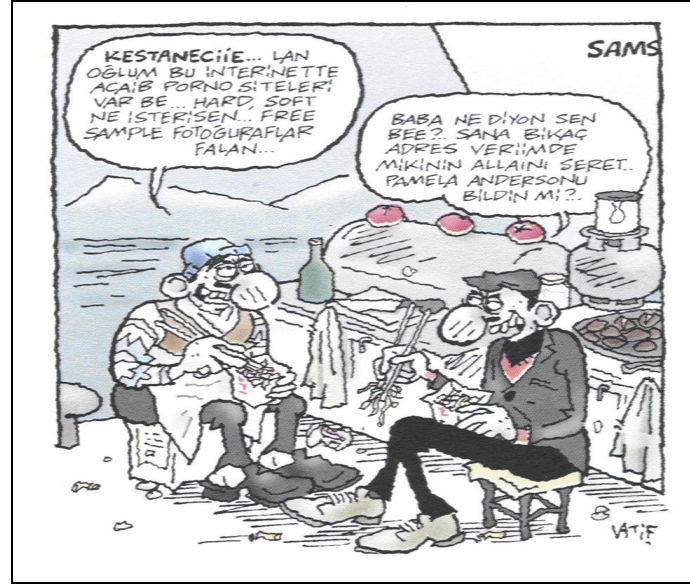
Oh,yea...You mean İxir commercials. I love the characters; kokoreç seller and chestnut griller. They are really interested in computers but the copywriter is directing them incorrectly. They would follow information technologies from BT News, PC Week, İnformation Week, not from Financial Times. They can read Byte, Chip, Net magazines...

I: Thanks a lot for this virtual interview

Oh, Thank you, Can I have the answers...



Latif Demirci, the famous cartoonist drew about one of the İxir commercials.



**Figure 56.** Latif Demirci, İxir

- Chestnut grillerrrr! Hey man! There are great porn sites in *Inturnet*...Hard, soft, whatever you want! Free sample photos, (etc.)
- Yea! Tell me! Let me give you some addresses and you see then! Do you know Pamela Anderson? (69)

Source: Demirci, Latif. Bugün Devlet için Ne Yaptın?. İstanbul: Yapı Kredi, 2002.



**Figure 57.** Latif Demirci, Press Bey, Afrodit Hanım

Source: Demirci, Latif. Press Bey. Hürriyet. 01.10. 2000



**Figure 58 . “Street Market”**

-Hey, Why are you leaving early? Have you written the internet ad?

-Oo, that's ok, I am going to the street market to find people from subculture/low culture to talk for the internet commercial.

Source: *Journal of Marketing Turkey*, 19-25 March 2000. 290: 66



**Figure 59. “Attention!”**

“Attention! Attention! Don’t Move! I am shooting a TV commercial.

Source: Atıf Bir, Ali. “Public Advertising”: Atıf Hodja’s Notebook. Marketing Türkiye. 04.03.2000, p83

Another columnist Rauf Tamer<sup>26</sup> uses the ad characters in context of economics under the heading “For no reason at all” and he continues as “Let’s look for an answer to this? Where did this problem arise from? Is it The Union of Chambers and Commodity Exchanges of Turkey? TUSİAD? Universities? Media? Haydar Aliyev? Head of Turkoman? Fenerbahçe or Galatasaray fans? Is it the kokoreç seller? Chestnut griller? Who arouses this problem?”

Next is a two-fold script in context of politics, that both the text itself as news consume the ad character and gives out another ‘frame’ where the İxir ads are referred.<sup>27</sup> The heading is “Yılmaz, The Ice is Melt” with a subheading “Kokoreç Seller is in ANAP (Motherland Party)”. The rest goes on like “The kokoreç seller character in an internet ad had a role in the ANAP cine-vision where the contributions of Anap to the progress of Turkey were presented. The scene was as “Today the kokoreç seller doesn’t use Internet but our kids are accessing internet from one of the hundreds of internet cafes. “The revolution of mentality” that we have started in 1983 has reached its purpose”.

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<sup>26</sup> Tamer, Rauf. ”For No Reason at All” *Sabah* 01.04.2000  
<http://arsiv.sabah.com.tr/2000/04/01/y16.html>

<sup>27</sup> “Yılmaz: The Ice Melt”: Politics. *Sabah* 10.06.2000  
<<http://arsiv.sabah.com.tr/2000/06/10/p02.html>>

The İxir commercials are consumed in the platform of football by Emrah Ergül.

Galatasaray is in final in UEFA cup...The lions of Fatih make out to success and bearded a Turkish team to final. Here are the messages.

CG: Heyyy Kokorec Seller, did you hear that Galatasaray made a revolution?

KS: Why my friend?

CG: They were the finalist in UEFA

KS: Really, I think my team is kaput though plus we had bought it including a flag!

CG: So what? You should also support Galatasaray...shout for GS as you get into trouble, since you get into trouble for most of the time, you will shout continuously as Champion Galatasaray.

KS: Of course, my team was in final in UEFA cup but I am asking for the unwitting fans who are not aware of the revolution.

CG: Ha ha ha, Champions in the league? Ha ha... "...".\*

KS: I think my team is disconnected from Europe again.

CG: Howw?

KS: Just we stepped out of Turkey, there is a message DISCONNECT in front of me.

CG: Guess what, Galatasaray is in final

KS: Howw?

CG: Look, You will beat Milan, you will beat Dortmund, you will beat Leeds...you will talk as you beat, you will not talk nonsense as others.

CG: Look, You will beat Milan, you will beat Dortmund, you will beat Leeds...you will talk as you beat, you will not talk nonsense as others.

KS: Talk nonsense?

CG: Of course, you will check the ranking in Turkish league, you will beat in Turkish league, You will speak whereby, you will beat in Europe then talk accordingly...

KS: Then this is a revolution!

CG: Of course? I do say!

KS: Look, I found a slogan for Galatasaray,

CG: What is it?

KS: Galatasaray, it is read as it is written, Champion Galatasaray...



Figure 60. I don't even have a "site"

Source: "I don't even have a site": Magazine. *Milliyet* 28.09.2000

Many other samples of "frames"- referring to and "consuming" advertisements- are possible to present. As Twitchell emphasizes, "It is ubiquitous. Advertising has soaked into everything-and I really mean everything" (16).

## Conclusion

Advertisements, other than their economic and business function, with their dynamic structure and content, as artworks, as functional mediums, as repositories, are loaded and always open for further research, study and findings. They are forms of communication; entertainment; cultural practices; information source; social structure depicting social cues, values and a social tableau; platform for ideology, education, propoganda.

The notion of advertisement is no more peculiar or specific to the product or company but rather socialized belonging to a boundless mass. As a form of popular culture, it is shared, discussed, used as a communicative medium to represent, reflect social and cultural elements of the originating culture, and with these characteristics, it becomes a source in reaching the assets of culture.

Depriving its origins from its “dynamic plot”, advertisements become a source of popular culture and a creator of a popular culture. There is a supportive relation, exchange, dynamic interaction in between the supporting media cultures. Advertisement texts are turned into “borrowed texts” as the media or people consume them, much more than the product. Ads are consumed in TV programs, articles, cartoons, between friends, through daily lexicon and life. They become “objects to be consumed.”

Intended or unintended, advertising advance consumer knowledge; function for a positive purpose, educate and generate publicity. It can be used for social objectives as a public benefiting service for progressive messages. By the mediation of advertisements, it is possible to reach to a “social tableau”, to social indicators. Though they are transferred in very short periods, advertisements might be meaningful in leading and lightening up minds, and are burdened enough to convey communicative messages.

The case of eight “İxir TV Commercials”, in this sense has justified the means, and served as a repository for answers, possible acts of advertising; contributed to advertising and popular culture courses with its rich, abounding content . The commercials are analyzed under the theoretical framework of advertising as a cultural institution and popular culture, and approached as “texts” with textual analysis. Other than the main framework; the background, platform and context for the commercials were: Turkey in the year of 2000; information age and Internet era; television as the medium and representative popular culture elements. The success mainly depends on the observation and recognition of Turkey and Turkish people very well, which is gained by experience and research. The prolific communication components of the commercials like the characters chosen, settings planned, strategy displayed; with the rich, meaningful content performed; contributed the commercials to become a popular subject of everyday conversation and jokes, raising significant and broad social issues as well. The overall impression of the advertisements show

that, there are many indicators, signs, codes, features that are local and peculiar to Turkey , Turkish culture and people. Local values and global values were attached and interblended professionally, mainly representing a worldwide concept of “Internet” introduced in Turkey. It is possible to understand, reach to indicators of culture, cultural customs, with casts; settings; body language, patavinity--peculiar style and habits by looking at İxir advertisements. The analysis shows the reasons behind the popularity of the commercials; advertising techniques used; how the message is conveyed; how the society is reflected and what do publics, media do with advertising in this respect.

Consequently, as dynamic platforms are discussed, the results correspondingly support each other both as a “tableau” of the society or as advertising content, techniques. The parallel scene in between the Turkish society, advertisements and popular culture is attained in İxir TV commercials. That is actually what makes it work. Humor appeal, “folk wisdom” theory, figurative language usage, rich dialects used; professional acting; celebrity endorsement are effective strategies in marketing terms, but serve in societal terms and reflections as well, considering typical Turkish people. Popular culture representations of urban settings, attitudes and lifestyles, food, product itself, globalization, Internet are transferred in content for the audiences and academicians to derive out the actual culture in ads as living pictures of Turkey in 2000. The commercials play around the platforms the society creates and then reflect how they make fun of them, in other words, antagonize.



As another result, what have made the commercials so popular, also makes it appear, be discussed in media and publics in various ways. It is another sign that the meanings, dialogues, characters are so sanctified that they become “tertiary texts”-- audience sourced referral to original text, as Fiske defines (124). This phase encases a space of interaction between advertising and popular culture as well creating a cultural space of its own. The copy appearing in other platforms like comics, sports or politics; the commercials discussed in tv programs, articles; remix type versions of commercials on the internet, (etc.) are all texts of popular culture created by audiences. The Íxir commercials as the sample case, in this sense, showed that TV commercials are popularly reported, rumored forming an “ad-cult” as Twitchell calls.

A bunch of fifty second on average commercials mean way more than a lot than it seems, as it can be seen in these numerous pages. Just like Íxir commercials, various TV commercials of different times are worth studying to reach, depict meanings, facts, or even they might be considered as scenes representing ideals.

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